# A Handbook *of* Figure Skating

*for* Use on the Ice

1913
Edition

American
English
*and*
International
Styles

BARNEY & BERRY
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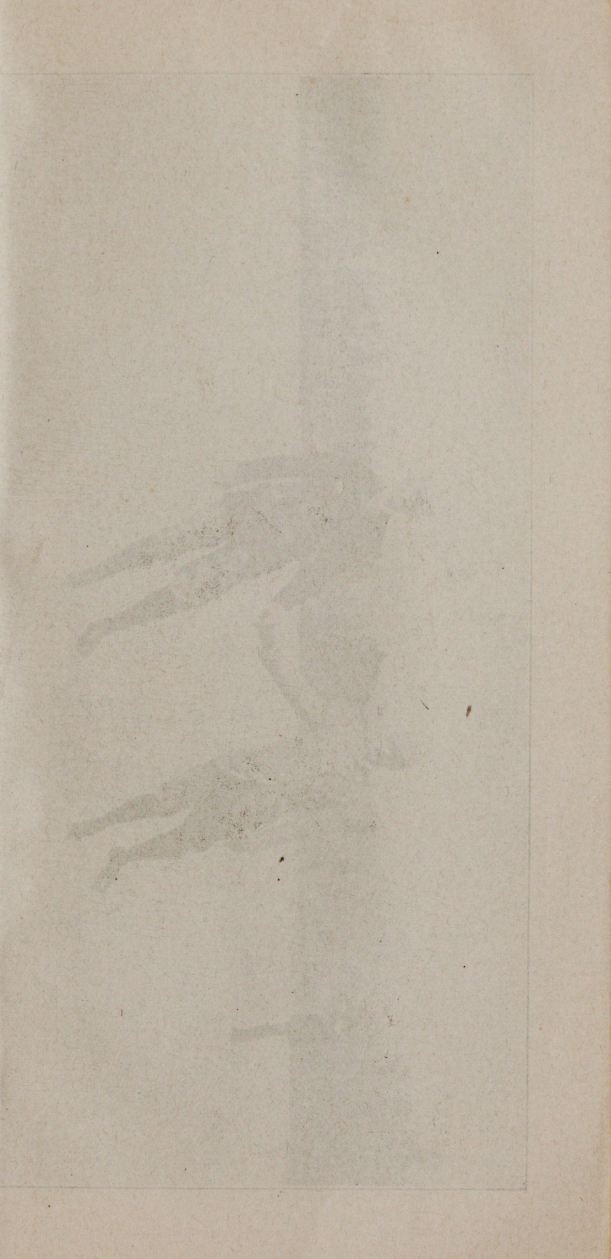
U. S. A.

A. J. Olsen, Jr.



**OUTSIDE EDGE ROLL.** Herbert S. Evans (American Champion 1896) and Col. C. E. Fuller (Boston Skating Club). "A combination and a form indeed."—*Hamlet*, 3, 4, 60.

A

# HANDBOOK

OF

# FIGURE SKATING

ARRANGED

FOR USE ON THE ICE

With Over Eight Hundred Diagrams and Illustrations and Suggestions for Nearly Ten Thousand Figures


BY

George H. Browne, A. M. (Harv.)

Cambridge Skating Club
The International Skating Club, Davos
The Skating Club of Boston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*Fourth Edition*
Revised and Enlarged
With sixty additional pages on the
*International Style*

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Published by
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1913

# PREFACE

IN order that this little book may be most effective for use on the ice, the practical part has been put at the end for convenience; and the hints and cautions therein have been reduced to the smallest compass consistent with clearness, by the separation of the theoretical and historical matter by itself in the earlier parts. This inversion, though permitting a systematic presentation in a logical order from the general to the particular, brings at the beginning of the booklet matter unattractive to the reader, unless he already has some knowledge of skating or active interest in the art. The novice, therefore, will find Part I easier and more interesting, if he first familiarize himself with the names, definitions, illustrations, etc., in Part II. He will do well, consequently, to read Parts I and II before venturing upon the ice with Parts III and IV.

Although something is said of every type of figure, a book of this size can not say all that may be said of any figure. Nor does it aim to make a wholly original contribution to skating literature: it aims only to give accurate information as far as it goes, and to make more available the skating literature that already exists. To this end, copious references to the best books and occasional extracts from them are given; special permission to print which is acknowledged with thanks to Messrs. Longmans & Co., Macmillan & Co., Horace Cox, Esq., of the *Field*, and A. D. Innes & Co.'s successors, Ward, Lock & Co., London; to Perry, Mason & Co., Boston; and to the other publishers in the list on pages 18,19. The Austrian books are to be heartily recommended to American skaters, especially Holletschek's, for its cheapness and its wealth of illustrative material, which is well adapted to our style of skating, and perfectly intelligible to those who do not read German, if they simply note that forward is *v* (*vorwärts*) not F; backward, *r* (*ruckwärts*) not B; outside, *a* (*auswärts*) not O; and inside, *e* (*einwärts*) not I, thus:

*Rva* = ROF = Right outer forward.
*Rve* = RIF = Right inner forward.
*Lra* = LOB = Left outer backward.
*Lre* = LIB = Left inner backward.

The author also wishes to make grateful acknowledgments to Mr. E. H. Barney, of Springfield, Mr. Eugene

B. Cook of Hoboken, N. J., and Col. C. E. Fuller of Boston, for valuable information, obtainable from no other source, in regard to early American Skating; to Mr. Louis Rubenstein of Montreal (Canadian champion 1878-89, American champion 1888–9, and world's champion 1890), Mr. J. F. Bacon of Chambridge (champion 1893), Mr. Herbert S. Evans of Boston (champion 1896), to Mr. E. C. Hill of Brockton, Mr. L. A. Servatius of N. Y., and Dr. A. G. Keane of N. Y. (champion 1898-99-1900), for figures and photographs of later American skating; and for information and documents concerning English skating, to Dr. M. S. Monier-Williams and Dr. G. Herbert Fowler, Hon. Sec. N. S. A., of Great Britain,—concerning Continental skating, to Herr H. J. S. Wisinger, of the *Training Eisclub*, Vienna, Herr O. Schöning, editor of *Deutscher Eissport*, Berlin, and Edgar Syers, Esq., London, late Hon. Sec. N. S. A., — OCTOBER, 1900.

*PREFACE TO THE FOURTH EDITION*—Since the first edition of this *Handbook* (1900), the development of the art has been marked by a falling off of interest in American and English Skating, with a corresponding increase in popularity of Continental Skating. The out-and-out Anglo-Swiss enthusiasts, however, like Mr. E. F. Benson (*English Figure-Skating*, London, G. Bell and Sons, 1908), Mr. Geo. Wood (*Winter Sports Review*, Jan. 1912, p. 92), and Mr. A. J. Davidson (*ib.* Sept. 1912, p. 256) are still loyal to the non-spectacular "united combined" (cf. p. 205).

"To revive the interest in figure-skating which has fallen off of late years," the *Minto Club* was founded in Ottawa in 1904, and the *Earl Grey Club* in Montreal in 1908. These clubs have exchanged friendly visits with the *Skating Club of Boston* (Inc. 1912), and the three will meet in competition at Ottawa, next February, for the new cup offered by H. R. H. the Duke of Connaught for the best Fours in the International Style. See pp. 205, 211.

To keep this Handbook up-to-date in all developments of the art, I have carefully revised it, and added over sixty pages, including new diagrams and photographs of pair-skating. For illustrations and other useful information, I wish to make grateful acknowledgments to the American Champions, p. 161, and to Dr. H. A. Whytock, of Salt Lake City; to Herr Fritz Kachler, Vienna, World's Champion 1912, Herr Werner Rittberger, Champion of Germany 1912, to Herr Dr. and Frau Winzer, Dresden, Champions of Germany in Pair-Skating, 1912; and to Herr G. and Frl. Elspeth Müller, Miss Edith Eliot Rotch, Mr. George Atkinson, Jr., and others, of the Skating Club of Boston.—DECEMBER, 1912. G. H. B.

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THE NEW SKATING QUITE UP TO DATE

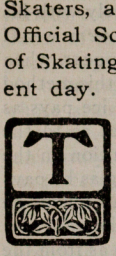


THE 879 ILLUSTRATIONS comprise 94 half-tones of skaters, mostly in action; 626 diagrams of skating movements, mostly from actual prints; and 159 outline tracings from instantaneous photographs of skaters in action.

Exhibition of the Davos English Four at the World's Championship Contest, February, 1899.

# PART I — WHAT TO DO

**General Introduction on National Styles and Requirements. What is expected of the best Skaters, and how competitions are conducted. Official Schedules. The development of the art of Skating at home and abroad up to the present day. History and literature of the art.**



HE best and quickest way to learn to skate is to imitate the best skaters. But good models are not always at hand. Fortunately, the skating books of the present day are so good that it is quite possible to learn from them, provided the reader has interest enough to take a little pains beforehand, and practical experience enough to interpret the diagrams and figures correctly. The diagram of a skating movement is only the record left on the ice by the skate; the position of the skater's head, shoulders, and arms, and the functions of his hips, knees, ankles, and unemployed leg, in making the mark, are mostly unrecorded; yet any one of these elements may be said to be more important than the marking foot itself. The inadequacy of a single instantaneous photograph to reproduce motion is only too obvious when we recall the almost impossible, awkward positions revealed by single instantaneous snaps at a running horse or a jumping athlete. A series of biograph views, perhaps, would be more adequate. But if the reader will only see with his mind's eye, he will find the diagrams and figures of this little book, with the accompanying descriptions, a practical, serviceable substitute for the living instructor.

The first step, then, for the beginner, is to learn to look intelligently at the diagram and see what is going on above it,—to look at the figure of a skater in action and see the movements just preceding and just following the one depicted. Otherwise, the chief difficulty of all beginners will not be relieved; for all beginners, with or without diagrams, concentrate too much attention upon the feet, with the usual result that ankles, which have danced all night and played golf and tennis or climbed mountains all day without tiring, are after five minutes' skating declared "weak!" Now, figure skating, like golf, requires not so much exceptional strength, as correct form in the expenditure of moderate force. Golf is not easy or attractive to a beginner who takes the first clubs he sees that are not too long or too heavy, grips them hard, and hammers

at the ball with all his might, ignoring all other conditions. It is not surprising that figure-skating, too, seems difficult and discouraging to one who puts on skates often too long and too heavy, and chosen with no regard for the more important consideration of curve of blade and sidewise adjustment; and who then, unheeding the position of head, shoulders, arms, or knees, tries to skate entirely with his feet. No wonder the over-worked ankles *seem* weak! The fiction of weak ankles, however, will disappear, when this method of skating is as unrecognizable as this method of golf playing. When the performer on the ice pays as much attention to the selection of his skates as to the selection of his clubs, and pays as much attention on the ice to his shoulders, arms, and unemployed leg as he pays on the links to his stance, to his grip, and to his follow, he may soon enjoy as keen satisfaction from the ease and accuracy of his curves and turns on his skates as from the right-sounding stroke of his club and the unerring flight of his golf-ball,—and what is more, do all the flying himself! The object of this chapter is to give the essentials of "correct form" in the official statements of the best authorities, as preparation for the efficient use of the diagrams and illustrations that follow. See, also, pp. 163, ff.

There are two distinct schools of skating,—the British and the American, or Continental. Figure-skating to an Englishman has, until within a few years, always meant skating large, bold curves and turns to a center in combination with other skaters. Consequently, in order that the combination might be made possible by all skating alike, his rules have been strict and uniform: that the skating might be large, the position of his body has been erect and his knees straight; that danger at the center might be avoided and a true balance be attained, his unemployed foot has not been allowed to swing. Figure-skating to an American means making curves and turns, both large and small, generally by himself, cutting loops, cross-cuts, beaks, pig's ears, and a variety of other designs, with free-swinging arms and unemployed foot, with no restrictions upon his individual freedom, grace and ease of motion being largely a matter of personal taste or disposition.

"It is probably true that the extreme of either style is incorrect. The most difficult movements, requiring an extraordinary amount of skill and sustained power, can be executed with grace, as well as facility, in the non-British style. Equally true is it that the extreme British style may lend to stiffness of action, and a sort of poker elegance which is the reverse of graceful."*

*Dr. M. S. Monier-Williams in Meagher's *Figure and Fancy Skating* (1895), p. 26.

When one sees a skater like Mr. Evans of the Boston Skating Club—American champion, 1896—who is always on his balance, who knows just what each part of his body is contributing, and ought to contribute, to the prosperity of the figure he is skating, whose movements are easy, graceful, steady—not vigorous, though under perfect control; and when one sees a skater like Mr. Bacon of the Cambridge Skating Club—American champion, 1893—who in his field-skating is almost never on his balance, whose movements are vigorous and rapid, whose arms and unemployed leg swing with rhythmic precision, who can spin like a top and fly like a bird, yet can hardly tell you how he does it all—though he, too, has perfect control of his edge—one sees the balance style and the swing style admirably adapted to the American conditions of small curve skating. Few can attain the success of these proficients, but both will tell you, whichever style you prefer, that the quickest and surest road to it is to begin by acquiring a good balance.

The secret of all good skating, then, is *balance*. Since the English style, even for beginners in the American style, is the very best of preliminary practice for attaining a good balance, it may be well to give first the rules for the English style as laid down recently by an advocate of its strictest school. (Cf. also E. F. Benson's *English Figure Skating*, 1908, p. 28.)

## RULES FOR STRICT BRITISH FORM

1. *The unemployed leg must be kept absolutely straight.* No bend in the knee is to be allowed, whether the skater is traveling on an edge or making a turn.

2. *The unemployed leg must touch the employed.** The toe of the foot should be turned outwards and upwards as far as is comfortable, in a direction at right angles to the employed foot. Figs. 1, 2.

2—British L O F Engadine

2—British L O F Engadine

3, 4. *The body and head must be held quite erect, the shoulders being held well back.* There must be an effort at first to keep quite upright, and in fighting against an inclination to lean forwards, the shoulders will have to be very consciously stiffened and held back. This in the elementary stages does give an idea of super-rigidity, but once properly acquired, it feels comfortable and looks natural—just as one expects a

*This is the extreme position of the Swiss "Flick and Jam" School. Londoners allow the unemployed to stray a little and point the toes down and out. "In the above position,

man to walk with an upright carriage of the body, not leaning forward with bent shoulders and downcast head.

5. *The arms should hang easily by the side of the body, with the elbows turned in.* The beginner presents the appearance of those toy wooden figures—you pull the string, and the figure jerks its arms and legs—and it is only by constant practice and by remembering to turn the elbows in, that the ugly wooden effect can be avoided.

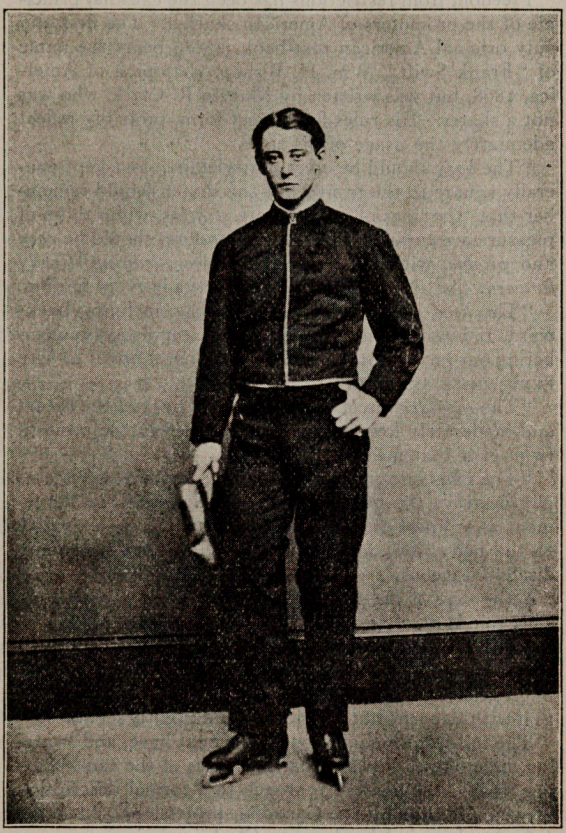
The advantage of assuming position from these rules is that the centre of gravity of the body always remains in a vertical line over the centre of the skate, and then a very slight forward or backward inclination of the whole body is sufficient to enable the skate to clear the ice and form the turn without a scrape. It has been much debated whether the unemployed foot may not be allowed to separate from the employed and lie behind it. But this would only tend to draw the centre of gravity of the body backwards, which effect would have to be counteracted either by bending the knee or by waving the arms in the air as a counterbalancing power.

The rules of American and Continental skating are thus directly opposed to those of English. The American bends his knee as deliberately as the Englishman straightens his; he lets the unemployed leg hang away from the employed; and he uses his arms to aid or counter-balance this strayed foot. Consequently, the body does not assume an upright position. It would seem that this method would make the art of skating more easy: a turn can be effected by a twist of the unemployed foot, and a corresponding swing of the arms in the required direction. Pace can also be gained by this swing; but it also has the effect of throwing the skater hard on to the new edge, thereby perforce keeping his curves small.

In order, therefore, to keep his skating large and bold in the true English style, in which the use of the unemployed leg is not permissible, the English skater has to resort to the combined figure in order to get pleasure himself or to furnish pleasure to others. Here is his opportunity to display his individual skill and his skill in adapting

when a turn is executed, a considerable muscular effort is required of the employed foot, which is jerked round sharply with a 'click.' The aim, too, of the skater from the Engadine being to skate all his curves of extra large size and at extra high speed, the bending of the body at the moment of striking is exaggerated, and a decided stamp to gain force is apparent. These pecularities produce a general effect which is the very reverse of graceful, and, when carried to their logical extreme, must be held to justify the reproach that the ultra-British style of skating is stilted, wooden, and ungraceful."—Monier-Williams, *Figure Skating*, 1898, p. 63. Cf., however, George Wood, in *Winter Sports Review*, Jan., 1912.

himself to the powers of others. Here, too, is his opportunity for fast and bold skating, with a new and vivid joy gained from some slight element of danger other than that to which he is accustomed. The skaters together now gain what they lacked above: they have become interesting



3—"Frank Swift" (Wm. H. Bishop), Champion of America, 1868

and give pleasure to the onlooker. Even one who knows nothing of the art can appreciate a good combined figure. The strength, boldness, smoothness were there before, but now all skate with an almost machine-like regularity at the call of one; and that they should be able to make

such designs, intricate in themselves, in such harmony, from an apparently meaningless call, seems little short of marvellous.*

## RULES FOR AMERICAN FORM

Freedom from restrictions has been the cardinal principle of the promoters of American skating. The first and only original American text-book (1868) bears the name of "Frank Swift," Wm. H. Bishop, champion of America, 1868, but was written by Marvin R. Clark, who was not a skater. His rules for correct form, probably reflect adequately the usage of his time.

"The *body* should be erect, but yielding, and kept generally square to the front; but the skater should remember that 'the lines of business are *straight*, while those of pleasure are *curves*.' The body, therefore, should be *easy* and *pliable*, with no degree of stiffness, *leaning slightly forward*. An air of *lightness* should pervade every motion.

"The *head* should be carried upright, inclining backward, and easy in any position, the skater always remembering our important caution—NEVER LOOK DOWN AT THE FEET WHILE SKATING!

"The *shoulders* must be kept slightly back of the breast and moderately low, not forced, but easy in the position (whatever that means).

"The LEGS SHOULD NOT BE STIFF. Nothing so effectually destroys the beauty and gracefulness of the movement as stiffness of the limbs; and, as it gives a rigidity to the body, it is not only unbecoming, but materially disadvantageous.

"*The knee of the performing leg should be slightly bent.* This rule is *absolute*.

"The *arms* must hang loosely at the side, the elbows slightly bent, the hands naturally facing the body, the fingers neither imitating the tines of a fork, nor clutched as if with a spasm, but a little bent and slightly separated."

The full-front inclining body, the bent knee, and swinging unemployed leg, are characteristics of the same skating to-day, the nearest approach to a formal description of which is that by the Canadian professional, Meagher (1895), whose indebtedness to Clark is obvious:

"A position of ease, natural, unassumed, and especially devoid of affectation, is essential. The body should be held naturally erect, yet yielding, and with the chest well expanded. All the members of the body should work in unison, in an easy and pliable manner, with no stiffness, and an air of lightness should pervade every motion, as

*Adapted from Geo. Wood, "Combined Skating," London, 1899.

a constrained or forced motion destroys harmony, and gives pain to the spectator. Whatever position the head is thrown into while the skater is executing different movements, it should fall into position naturally, never too stiffly. It should incline as if by intuition in a continued graceful motion, without apparent effort or volition. The shoulders should always be kept well back, not forced, but in position. Stiffness of the limbs gives a rigidity to the body which is unbecoming and naturally disadvantageous. A pliability of form is absolutely necessary to the acquirement of the different movements executed on skates.

"The 'unemployed' leg as it is usually termed, which I may add is generally employed more than the other,* should always be more or less bent, according to the movement; and should *never* be held with the knee perfectly straight like a crowbar. Unless there is a slight bend of the knee, the skater has an ungainly appearance. . . . If I personally were asked the question how the body should be held while skating, I should say, 'I live while I skate; I feel every motion; all the muscles speak and answer me, as it were. I talk with my arms, my shoulders, with all my limbs, and think of poetry, of music—of flying, if you will.'" (M. 29-31.)

"Remember that the head rules the feet. Remember that when striking out on any edge you must feel that you are perfectly keen on that edge, until it is changed to another. Remember that it is allowable to look down at the feet in executing certain figures 'to place,' but that in cutting figures 'in field' it is absolutely unnecessary, in fact, detrimental. Remember not to skate your movements too hurriedly, as you are not skating against time, and speed is certainly the greatest enemy of grace." (M. p. 27.)

"The grand curves are admirable," says Mr. Eugene B. Cook, than whom no one can speak on American skating with more authority, "and very small ones may be exquisite. As in music the range is from *pianissimo* to *fortissimo*, and from *largo* to *prestissimo*, so in artistic skating the greatest master is one who can perform his figures in miniature or of the grandest size, and who can show the gentlest grace or the most rapid vigor, at will. Over-legislation results in tyranny. Cast-iron rules are dangerous, and may lead to misjudgment of a master who knows when they should be laid aside. Rigidity is not one of the attributes of grace, neither is the flexibility of the 'slapjack.' There is a natural sympathy between the legs and arms, and grace will best be reached without shackles.

*Swift and Clark's term is "balance foot."

My ideal of skating is that it should embrace everything that is good. Hampering fetters and narrowness should be sedulously avoided. The devotees of the art of skating should not put shackles upon it, but work to develop the Skating of the Future."

A most interesting stage in the history of skating is reached this year in the coming together of these two schools. Although figure-skating is roughly two hundred and fifty years old, its life in its modern form as above outlined has been only about forty: of which the first decade, 1860-70, was largely a period of discovery and invention; the last, 1890-1900, one of perfection of organization and exposition. The keenest analysis and the most lucid exposition have been contributed by the English,—their best skaters have been university men and most clear writers. The Swedes and the Austrians have recorded their contributions in well illustrated books. American skaters, too, have done much for the art in these last forty years; but the black and white record of it has been mostly in white marks on black ice. The history of American skating is "writ in water." A complete history of figure skating, therefore, is unattainable, but the interesting situation of the year 1900 will be better appreciated, if we trace, very briefly the development to the present time of the several standards of excellence in the three great skating countries.

## A BRIEF HISTORY OF SKATING AND BIBLIOGRAPHY OF SKATING LITERATURE, CHIEFLY ENGLISH

**1660** Figure skating was introduced into England by royalist exiles returning at the time of the Restoration from Holland, whence they brought the Dutch roll. Skating was seen for the first time by the diarists, Pepys and Evelyn, in December, 1662; and as late as 1711 (in the time of the *Tatler* and the *Spectator*), Swift asked Stella if she knew what "skaits" were. The Edinburgh Skating Club was founded in 1742, or perhaps earlier; but not until 1772 is there any literary record of the art. Robert Jones' *Treatise on Skating* of that year contains the first mention of OF three, OF 8, OF and IF Spread Eagle, OB Roll, the Serpentine, and combined figures without turns. By this time, the Americans had taken up the art. Benjamin West, the painter, was a skilful skater.* "One day, having crossed the ocean, he was skating in the Serpentine and amazing Londoners by the grace and rapidity of his motions." He was recog-

**1711**

**1742-72**

*Dunlap, *History of the Arts of Design in the U. S., N. Y.*, 1834, vol. 1, pp. 60, 61. Quoted by Lewis, p. 12.

nized by Col. Howe—afterward Gen. Howe in the colonial war—whom he had met on the ice in Philadelphia. "'I am glad to see you,' said Howe, 'and not the less so that you come in good time to vindicate my praises of American skating.' He called to him Lord Spencer Hamilton, and some of the Cavendishes, to whom he introduced West as one of the Philadelphia prodigies, and requested him to show them what was called 'The Salute.' He performed his feat so much to their satisfaction that they went away, spreading over London the praises of the American skater. Nor was the considerate Quaker," says the historian, "insensible to the value of such commendations; he continued to frequent the Serpentine and gratify large crowds by cutting 'The Philadelphia Salute.' Many to their praise of his skating added panegyrics on his professional skill; and not a few, to vindicate their applause, followed him to his easel, and sat for their portraits."

4–English RIB 1834

5–English LOB 1834

"Though Philadelphians have never reduced skating to rules like Londoners," says Graydon, in his *Memoirs*,* "nor connected it with their business like Dutchmen, I will yet hazard the opinion that they are the best and most elegant skaters in the world;" and he had seen "New England skaters, Old England Skaters, and Holland Skaters." This is a true characteristic of London skaters; in the year

1830 after the "Skating Club" was formed (1830), *The Skater's Manual,* by a member (London, 1831),

1831 formulated rules and printed thirteen combined figures. That the style, however, was more like our own early skating than the later stiff English style, the

1834 tracings† from Walker's *Manly Exercises* (London, 1834) will show, Figs. 4, 5. By 1852, however, the

1852 forms and rules were becoming more rigid (*The Art of Skating*, by "Cyclos"—George Anderson, presi-

1868 dent of the Glasgow Skating Club—1852, second edition 1868); and in 1869, the modern English

1869 style was practically fixed by the important publication of Vandervell and Witham's *System of Figure Skating.* In the ten years preceding (1859-1868), modern American skating (page 22) had been developed and carried to Canada and Europe.

*Graydon, Alex: *Memoirs of a Life, Chiefly Passed in Pennsylvania*, etc. Harrisburg, 1811. Quoted by Lewis, p. 12.

†Made for us by Edgar Syers, Esq., London.

Approximate dates can now be given to the first performance of familiar movements. Counter-rocking turns

**1860-61** were first skated by Mr. Vandervell in 1860-61; and, together with rockers, were independently discovered by Mr. E. B. Cook in 1863-5, rockers afterward

**1863-65** investigated and first described and named in 1878-81 by Mr. Pidgeon and Mr. Monier-Williams at Oxford. Cupid's Bow and the forced curve

**1868-80** were first described in 1868. In 1880 Mr. Maxwell Witham skated the first bracket. In

**1881** 1881 the Continental development of American skating, carried to Europe by Jackson Haines in

**1883** 1864, was expounded in the first edition of *Spuren auf dem Eise*, (Vienna). In 1883 Monier-Williams

**1891** published the first edition of *Combined Skating;* and in 1891 the final revised rules for combined skating

**1892** were agreed upon by the English skating clubs. In Dec., 1892, *The Youth's Companion*, Boston, published four systematic articles on figure skating for boys and girls, to the illustrations of which, thanks to the publishers, we are indebted for some of our cuts. The rapid development of skating and skating literature in the last ten years is shown most briefly and effectively by the following list of titles, with the abbreviations by which we shall refer to them.

## ABBREVIATIONS

SKATING THEORY AND PRACTICE.

**D.E.** 1891. *Deutscher Eissport*, Berlin, the organ of the I. S. U., issued weekly from Oct. to Apr. Contains all the fixtures and news of European and English skating.

**SpE.** 1892. *Spuren auf dem Eise*, second edition, Vienna, Alfred Holder, 8vo, pp. 350, M. 7, 50 pf. A thorough exposition of the Continental style, copiously illustrated

**S.C.** 1892. *Figure Skating, Simple and Combined*, Monier-Williams and others, second edition, London, Macmillan & Co., small 8vo, round corners, pp. 322, $1.25. Strictly English. Diagrams of over 150 combined movements.

**B.** 1892. *The Badminton Library, Figure Skating*, by T. Maxwell Witham, London, Longmans & Co., 8vo, pp. 464, $3.50. The most systematic exposition of the English system.

**M.** 1895. *Figure and Fancy Skating*, George A. Meagher, London, Bliss, Sands & Foster, 8vo, pp. 150, $1.50. Canadian style.

1895. *Skating and the Philadelphia Skating Club*, John F. Lewis, printed for the Club, Philadelphia, 1895.

*Skating Gossip*, T. Maxwell Witham, Badminton Magazine, Dec. 1895, vol. i, p. 608.

**H.** 1896. *Kunstfertigkeit im Eislaufen*, fifth edition, Robert Holletschek, Troppau, Buchholz, small square, limp, pp. 282, M. 1, 70 pf. The most systematic exposition of Continental skating, with over 1000 diagrams of Austrian, Swedish, and Russian figures.

1896. *Figure Skating*, Hon. Algernon Grosvenor, New Review, London, Feb. 1896.

**H-H.** 1896. *Hand-in-Hand Skating*, N. G. Thompson & L. Cannan, London, Longmans & Co., small square, round corners, limp. pp. 259, 6/–. Over 200 illustrations of pairs skating hand in hand.

**R.** 1897. The "Oval" Series, *Figure Skating*, by Archibald Read, London, Routledge, 8vo, pp. 142, 2/–. Anglo-Swiss School.

**MxW.** 1897. *A System of Figure Skating*, T. Maxwell Witham, fifth edition, London, Cox, 8vo, pp. 310, boards, 2/–. Liberal English. Novel illustrations of pairs skating hand in hand.

1897. *Skating on Artificial Ice*, Mrs. Walter Creyke, Nineteenth Century, March 1897, p. 475.

**M-W.** 1898. *Figure Skating*, M. S. F. Monier-Williams, vol. vii, Isthmian Library, London, A. D. Inness 8vo, pp. 316, 5/–. Most liberal English style. Best exposition of Continental skating in English, to date.

**W.** 1899. *Combined Figure Skating*, George Wood, London, F. E. Robinson, thin, 8vo, pp. 166, 2/–. Strictest Swiss-English (Davos).

**I.S.U.** 1899. International Skating Union, Official Skating Program, Stockholm. Issued every two years.

**N.S.A.** 1900. National Skating Association of Great Britain, Official Handbook of the Departmental Committee for Figure Skating, London. In effect Oct. 1900.

1900. *Skating in Figures*, Boston Herald, Feb. 26, 1900, an illustrated article explaining how to skate the Cambridge Skating Club's Figure Skating Tests.

History and Bibliography

1897. *On the Outside Edge*, Diversions in the History of Skating, Dr. G. Herbert Fowler, London, H. Cox, small 16mo, pp. 72, 2/6.

1898. *A Bibliography of Skating*, F. W. Foster, London, B. W. Warhurst, Chelsea, 8vo, 5/–.

1899. *Figure Skating Competitions*. Edgar Syers, Badminton Magazine, Jan. 1899,—an interesting account of European contests and skaters.

1899. *Style in Skating*, George Wood, London Field, Nov. 11, 1899. An excellent exposition of the differences between English and Continental skating and skates.

## SOME OF THE CONTRIBUTIONS TO SKATING LITERATURE SINCE 1900

1900—*The Principle of Skating Turns* and *Edges and Striking*, H. C. Lowther; London, H. Cox. 1/0 each.

1901—*The Figure Skate*, H. E. Vandervell; London, Straker Bros. Proves parallel edge blade, 6 ft. rock, best.

1902—*Combined Figure Skating*, H. C. Lowther; London, H. Cox. 1 Shilling.

1903—*Der Eislauf in Kunsthistoricher Darstellung*, G. Helfrich; St. Petersburg Skating Club. Reproduction of most interesting skating pictures.

1904—*The International Style of Figure Skating*, Geo. H. Browne; Springfield, Barney & Berry. Substantially, pp. 125-160 of this book.

*Combined Hand in Hand Figure Skating*, N. G. Thompson, F. S. Cannan, Viscount Doneraile; London, Longmans & Co. 2/6.

1905—*Figure Skating*, H. R. Yglesias; London, G. Routledge. International Style.

*The Poetry of Skating*, Edgar Wood Syers; London, Watts & Co. A beautifully printed and illustrated collection.

1906—*The Public Schools Winter Sports Club Year Book;* London, H. Marshall. Since 1910, *Alpine* Sports Club. 1/0. Annuals of 100-200 pages, fully illustrated, describing, with more than usual literary excellence, winter life in the Swiss resorts.

*The Winter Sports Annual*, ed. E. Wroughton; London, Richardson & Wroughton. 2/0.

*Die Dame auf Schlittschuhen*, G. Helfrich, Berlin, 1M.

1907—*Das Kunstlaufen auf dem Eise*, Ulrich Salchow; Leipzig, Grethlein & Co. German translation of the Swedish *Handbok i Konstakning pa Skridskor.*

*Les Sports d'Hiver*, ed. L. Magnus; Paris. Weekly through the winter; bi-weekly through the summer.

*Valsing on the Ice*, Ernest Law; London, Hugh Rees.

1908—*Technik des Kunsteislaufens*, Dr. Dannenberg; Berlin, F. Manning. 1 Mark. Concise and clear.

*Das Paar und Gruppenlaufen*, G. Helfrich; Berlin, F. Fontane. 1 Mark.

*The Book of Winter Sports*, E. and M. Syers; London, E. Arnold. 336 pp. $5. Fully illustrated.

*English Figure Skating*, E. F. Benson; London, G. Bell & Sons, 8vo. pp. 261. 7/6. Adequately illustrated.

1909—*Praktische Winke fur Kunsteislaufer*, G. Helfrich; Berlin, F. Fontane, 2d. edition. 1 Mark.

1910—*Figure Skating in the International Style*, N. A. Panin; St. Petersburg, Suworin. Large sq. 8vo. 340 pp., profusely illustrated; not yet translated from the Russian.

*The New Skating*, Geo. H. Browne; Cambridge, printed for the author. 56 pp., for the pocket, 50c.

*The Art of Skating*, Irving Brokaw, London & N. Y. 4 to. pp. 158, $5. Out of print.

*The International Skaters' Handbook* on Ice and Roller Skating; Chicago, Western Skating Assoc. Newspapery accounts of American Skaters, but useful for records.

*Dancing on Skates*, Col. H. V. Kent, R. E.; Newcastle-upon-Tyne, R. Ward & Sons, 32pp. 1/0. Advocates the circular rather than the serpentine waltz.

*Kunstfertigkeit im Eislaufen*, R. Holletschek, Troppau, 7th ed. enlarged with many recent pair-skating programs.

1911—*The Cardinal Positions and Movements in the International School-Figures, on Separate Cards* by Geo. H. Browne; Cambridge, Harvard Coöperative Soc. 75c. Revised 2d edition, soon, by Barney & Berry.

*Les Sports d'Hiver*, par L. Magnus et Renaud de la Fregeolière. Première partie, *La Patinage*, par L. Magnus; Paris, Pierre Lafitte et Cie. 347 pp.

*A Winter Sport Book*, with clever illustrations by Reginald Cleaver, an intro. by Rev. Hon. Edw. Lyttleton, M.A., and an admirable history of modern Winter Sport in Switzerland by the father of it, Sir. H. Lunn; London, A. & C. Black, 62 pp., and 47 full page illustrations. $1.50.

*The Winter Sports Review*, Ed. E. C. Richardson; London, Richardson & Wroughton. Organ of the Winter Sports Club,—the best skating magazine in English.

*Das Eisbuchlein der Jugend*. Eine lehrreiche fröhliche Anleitung für Schlittschuläufer, G. Helfrich; Berlin, F. Fontane. 58 pp. 1 M.

1912—*Der Moderne Winter Sport*, Carl J. Lutter; Leipzig. J. J. Weber. 2d ed.

*Manuel de Patinage*, U. Salchow, edition Les Sports d'Hiver. French translation of Swedish *Handbok*. 3 fr.

*La Patinage à travers les Ages*, L. Magnus; Paris. 3 fr. Interesting reproductions of old skating pictures.

*A Skating Primer*, Geo. H. Browne; Springfield, Barney & Berry. 72 pp. fully illustrated. 25c.

1913—*The Art of Skating*, I. Brokaw, N. Y., Spalding, pp. 201, 25c. and $1. New free- and pair-skating diagrams.

*A Handbook of Figure Skating*, Geo. H. Browne; Springfield, Barney & Berry. 4th edition, revised and enlarged, new plates, pp. 161-224 entirely new. $1.00.

Figure skating on this side of the water began in earnest, not as the British naturally think in Canada, but in a region less favored by nature, where even now artificial ice offers better facilities for practice than in New England or in any other part of the U. S. A. except N.Y., Pittsburg, Cleveland, Chicago, Boston, and Syracuse. The Philadel-

**1849** phia Skating Club was founded in 1849, with headquarters on the Schuylkill River; and in the fifties, through its proficients Col. Page, Peter Weaver, the Van Hook brothers, and others, set the pace which Canada and the Continent afterward took up. In Boston, on the South Bay and over what is now the Back Bay district, E. H. Barney, John Berry, C. E. Fuller, and his cousin Wm. H. Fuller, Blondin, the tight rope walker, J. T. Ryan, J. H. Murch, G. W. Lord, and others, developed another school of American skating, just before the Civil War.

**1858-9** In 1858-9, Boston and Philadelphia skaters introduced figure skating into New York, Mr. Pinchon of the Philadelphia club bringing the first grapevine; and from Boston, E. H. Barney his famous 8, (fig. 89), the Fullers, Chas. E. and Wm. H., spins, rolls, and acrobatic feats, and Jos. H. Murch the two foot whirls, which he originated, etc. W. H. Cheesman skated the first one

**1862** foot 8 in 1862; Adam Baudoine the first one foot 8 with loop in 1864. About this time, or earlier, were skated the figures subsequently named Mohawks, Choctaws and Cross-cuts, (Edw. Brady, E. B. Cook), Pirouettes, OF to OF (John Martin), OB (E. B. Cook), Ringlet Spins, (E. B. Cook, Jackson Haines), Pivot-Circling (E. B. Cook), Heel and Toe Movements (Adam Bau-

**1863** doine, Callie Curtis, E. B. Cook.) In 1863 the New York Skating Club was organized; and the proficiency in the art developed so rapidly, with the rapid development of the new club skate and the example of such skaters as Andrew J. Dupignac, Pres. N. Y. Club, Chas. W. Jenkins, Alex. Macmillan, John Powers, champion of the St. Lawrence, Eugene W. Pratt, champion of the Northwest, J. C. Mead, John Engler, E. T. Goodrich, Callie Curtis and W. H. Bishop ("Frank Swift,")—not to mention Miss Henrietta Bedell, Miss Nellie Dean, the Misses Tobey, and Miss Carrie Augusta Moore,—that rinks were opened in Brooklyn, Buffalo, Jersey City, Pittsburg, Cincinnati, Cleveland, Chicago, and St. Louis; and

**1868** in 1868 the first American congress met at Pittsburg and adopted Mr. Cook's N. Y. Skating Club program of twenty-five numbers for the guidance of skaters and a standard for competitions. Callie Curtis won the $500 championship medal. In 1864-5 Jackson

**Mr. E. H. Barney in a Cross Loop Eight, at his home, Forest Park, Springfield, Mass., December, 1898.**

"Resembling strong youth in his middle age."
—SHAKESPEARE, *Sonnet*, 7, 6.

**Col. C. E. Fuller E. B. Cook, Esq. "Frank Swift" On the Board of Judges, Ice Palace, N. Y., Feb., 1896**

"Young in limbs, in judgment old."—SHAKESPEARE *M. V.* 2, 7, 71.

1. L. Rubenstein,
Champion, '88, '89.
2. J. B. Storey,
Champion, 1879.
3. F. Horner,
Bronxdale, N. Y.
4. T. A. Williams,
Passaic, N. J.
5. F. P. Good,
Champion, 1887.
6. H. R. Ward,
St. Nicholas Club.
7. G. D. Phillips,
Champion, '92, '95, '97.
8. L. A. Servatius,
New York.
9. Irving Brokaw,
St. Nicholas Club.
10. A. G. Keane,
Champion, '98-'00.
11. J. J. Doughty,
Paterson, N. J.


AT THE CHAMPIONSHIP COMPETITION, ICE PALACE, N. Y., FEB., 1898
(By kind permission of *Outing*.)

Haines, in 1865 Wm. H. Fuller, (p. 166), in 1869-70 Curtis, Goodrich, and Alfred Moe carried the American style to Europe. Under the inspiration of a younger generation of skaters (like Edw. W. Burr, James B. Story—champion 1879,—T. A. Williams, G. D. Phillips, S. J. Montgomery, together with some of the older men like E. B. Cook and the late W. B. Curtis), the National Amateur Skating
**1886** Association of the United States was formed in 1886; under the inspiration of Louis Rubenstein (Canadian champion 1878-89, and American champion 1888-89, world's champion 1890), the Amateur Skating
**1888** Association of Canada was formed in 1888; and through the encouragement of Col. C. E. Fuller of the Boston Skating Club, who has been at the front of all skating improvements in New England for forty years, the
**1889** New England Skating Association was founded in 1889, with the Colonel for its president. Representatives of these organizations met in New York in
**1891** Feb. 1891, and adopted the following

## OFFICIAL SCHEDULE

The object of this program is to set forth the movements of figure-skating so as best to test the proficiency of skaters and in an order that will economize the strength of the contestants. The movements are arranged under comprehensive, fundamental heads, designed to include everything appertaining to the art. It is to be understood that whenever practicable all movements are to be executed both forward and backward, on right foot and on left, in field and to place. (See pp. 136, 159, Revision of 1902.)

1. Plain forward and backward skating in various ways.
2. Outside edge roll forward.
3. Outside edge roll backward.
4. Inside edge roll forward, in field and eights, single and double circle.
5. Inside edge roll backward, in field and eights, single and double circle.
6. Figure eight on one foot forward, single and double circle.
7. Figure eight on one foot backward, single and double circle.
8. Cross roll forward, in field and eights, single and double circle.
9. Cross roll backward; in field and eights, single and double circle.
10. Change of edge roll forward, beginning on outside and on inside edge.
11. Change of edge roll backward, beginning on outside and on inside edge.

12. Spread eagle on inside and outside edges.

13. Curved angles—threes: single, double, chain and flying, beginning on inside and on outside edge.

14. Curved angles—rocking turns from outside edge to outside edge, and from inside edge to inside edge, forward and backward.

15. Curved angles—cross-cuts or anvils.

16. Grapevines, including Philadelphia "twist."

17. Toe and heel movements, embracing pivot circling, toe spins (pirouettes), and movements on both toes.

18. Single and double flat-foot spins, cross-foot and two-foot whirls.

19. (*a*) Serpentines on one foot and on both feet; (*b*) Change of edge, single and double.

20. Loops and ringlets on inside and outside edges, single and in combination.

21. Display of complex movements, at the option of the contestant.

22. Specialties, embracing original and peculiar movements.

If limited as to time, the judges may select what is thought best.

This schedule is intended as a guide, as well to skaters as to judges, who should continually bear in mind that grace is the most desirable attribute of artistic skating.

In deciding the relative merits of competitors, special attention will be given to grace and ease of position, accuracy in skating to place, and ability to use both feet equally well.

## BRITISH COMPETITIONS AND TESTS

Only since March, 1896, have British skaters held competitions in their combined figure-skating between teams of four skaters representing properly constituted skating clubs. Since 1881, however, individual skaters have been encouraged by the National Association to skate for bronze, silver, and gold badges, offered to winners of three official tests. Over eighteen hundred such badges have been given. The quality of performance may be inferred from the requirements, here printed for the first time in this country (Revision of December, 1912).

### Third-Class Figure-Skating Test

The judges will require the test to be skated in good form, of which the essentials are (1) upright carriage, (2) the head erect, facing towards the direction of progress, (3) the body held sideways, (4) the employed leg straight, (5) the unemployed foot held close to and not in front of the employed foot, (6) the elbows kept near to the body, (7) the stroke taken from the side of the blade of the

skate and not from the toe, (8) the candidate must be able to hold the edge, both when skating the edges and after the turn, without rotating the body.

(a) **ROF and LOF 3-turn**; each curve 15 feet at least.

(b) The four edges on each foot alternately for as long as the judges shall require, the length of the curve being at least 15 feet on the F edges and 10 feet on the B edges.

(c) **OF Eight**; diameter of each circle being 8 feet at least, to be skated three times without pause.

### Second-Class Figure-Skating Test

No candidate can be judged for this test unless he has previously passed the Third-class Test. The whole of this test must be skated on the same occasion and before two of the appointed judges, and the candidate must satisfy both judges, who will require all turns to be clean. When a stroke is taken in a combined figure from outside back to outside back, the feet must be crossed. In the following list of figures, the word "three" means a 3-turn.

(a) A set of combined figures skated with another skater, who will be selected by the judges, introducing the following calls in such order and with such repetitions as the judges may direct.

1 Forward three meet. 2 Once back—and forward meet. 3 Once back—and forward three meet. 4 Twice back off meet—and forward three meet. 5 Twice back meet—and back—and forward three meet.

(b) The judges shall call three "unseen" figures of quite simple character, in order to test the candidates' knowledge of calls and power of placing figures upon the ice. These shall be skated alone.

(c) The following edges on each foot alternately for as long as the judges shall require; namely,
1 Inside back, each curve being 20 feet at least.
2 Cross OB, each curve being 12 feet at least.

(d) The following figures skated on each foot; namely,
1 Forward inside three, the length of each curve being 40 feet at least—R. and L.
2. Forward outside three, the length of each curve being 50 feet at least—R. and L.

(e) The following figures skated to a centre on alternate feet without pause, three times on each foot; namely,
1 **IF three**; each curve 15 feet at least.
2 **OF three**; each curve 15 feet at least.
3 **IF two threes**; each curve 10 feet at least.
4 **OF two threes**; each curve 10 feet at least.
5 **OB two threes**; each curve 10 feet at least.

(f) 1 **IF Q**; each curve 30 feet at least, R. and L.
2 **OF Q**; each curve 30 feet at least, R. and L.
3 **IB Q**; each curve 25 feet at least, R. and L.
4 **OB, Q**; each curve 20 feet at least, R. and L.

### First-Class Figure-Skating Test

### SECTION A—Part I

Twelve prescribed figures skated with another skater, who will be selected by the judges. Cf. N. S. A. *Handbook*.

### Part II

Not more than six or less than four "unseen" figures of moderate difficulty, in order to test the candidate's knowledge of calls and power of placing figures upon the ice. This unseen set must include rockers, counters, and brackets, and shall be skated by the candidate alone.

### SECTION B

No candidate shall be judged in Part II of this Section until he has passed in Part I.

The judges may allow candidates any number of attempts at a given figure that they consider reasonable.

### Part I

The turns, mohawks and choctaws of this part, must be placed close to and on the near side of an orange or other fixed point on the ice. They must all be skated on each foot to the satisfaction of the judges.

The curve before and after the turn or change of foot must be 40 feet long at least.

**Threes**, OB, IB; **Rockers, Brackets, Counters**, OF, IF, OB, IF; **Mohawks, Choctaws**, OF, IF.

### Part II

To pass in this part a candidate may select not more than one figure in each group, and must score 45 marks at least. A selection once made by a candidate must not be altered.

No marks shall be scored in respect of any one-footed figure unless it is skated on each foot; and the number set against each figure represents the maximum that can be scored for that figure.

A candidate shall not score for any figure on which he shall not have obtained at least half marks.

### EIGHTS

In marking these figures the judges will take into consideration the general symmetry of the figure, and the approximate equality of corresponding curves. In each

figure the complete eight is to be skated three times without pause. The figures need not be begun from rest.

In groups D and E the turns and choctaws respectively are to be made on the near side of the centre.

The following turns are to be skated to a centre on alternate feet:

GROUP A.

OB two threes, 4.
IB two threes, 13.
OF bracket, 6.
IF bracket, 4.

GROUP B.

OF two brackets, 6.
IF two brackets, 10.
OF bracket, three, 9.
IF bracket, three, 5.
OF three, bracket, 4.
IF three, bracket, 12.

GROUP C.

OB two brackets, 14.
IB two brackets, 11.
OB bracket, three, 16.
IB bracket, three, 8.
OB three, bracket, 5.
IB three, bracket, 14.

GROUP D (the turns at the centre).

OF rocker, 8.
IF rocker, 4.
OF counter, 8.
IF counter, 4.
OF and IF centre choctaw, beginning on each foot, 4.
OF and IF mohawk to a centre, beginning on each foot, 4.

## REVERSE Q'S

The turns and changes are to be made on the near side of fixed points determined by the candidate; the distance between these, and the lengths of the first and last curves, are to be each not less than 50 feet beginning on forward edges, 35 feet beginning on back edges.

GROUP E.

OF three, change, 2.
IF three, change, 3.
OF rocker, change, 3.
IF rocker, change, 3.
OF bracket, change, 5.
IF bracket, change, 4.
OF counter, change, 5.
IF counter, change, 3.

GROUP F.

OB three, change, 5.
IB three, change, 8.
OB rocker, change, 6.
IB rocker, change, 8.

GROUP G.

OB bracket, change, 16.
IB bracket, change, 8.
OB counter, change, 16.
IB counter, change, 8.

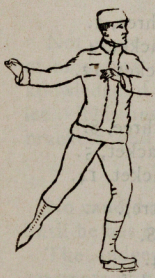
## GRAPE VINES

GROUP H.

Single, each foot leading, 2.
Double forward, 3.
Double backward, 3.
Pennsylvania, 5.
Philadelphia, 6.

## CONTINENTAL SKATING

In 1891 The International Skating Union was formed by associations and skating clubs of Austria, Canada, Denmark, Finland, Germany, Great Britain, Holland, Hungary, Norway, Russia, Sweden and Switzerland; and at its third regular congress, in August, 1897, drew up the following rules for correct carriage and movement—within which rules the individuality of the skater receives free play and every consideration on the part of the judges:*



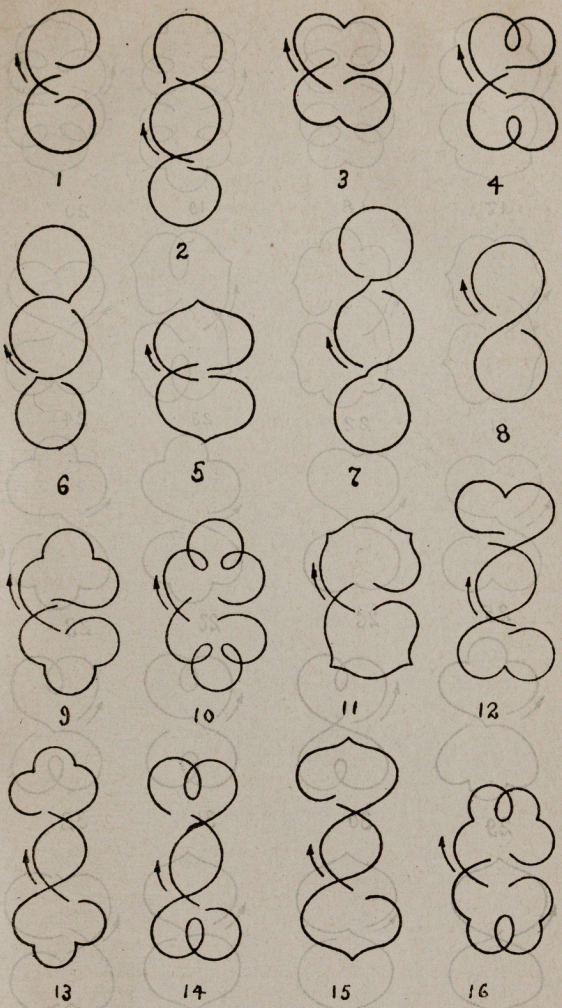
8—LOF. **H. Grenander,** World's Champion, 1898

"Upright carriage, not bent at the hips, but without being stiff; strong bending of the knee or body to be only momentary (Fig. 8). Head upright. Unemployed foot raised only a little from the ice, not dragging behind, with toe turned downward and backward (Fig. 9), bent a trifle at the knee, and generally held behind the employed foot; otherwise swinging freely, and assisting the movement, but not held far away. Arms, hanging down easily without swinging, may, like the unemployed foot, be used to assist by their movement, but elbows or hands not to be raised far from the body, the latter never, if possible, above the waist. Fingers neither spread nor clinched. In general, everything violent, angular, or stiff in the action to be avoided; no endeavor to be violently expressed, but the impression is to be given that the execution of the figures requires no effort."

9—**H. Grenander,** Stroke LIF to RIF

Under the auspices and rules of the I. S. U., two great Continental figure-skating competitions are held each year: one for the championship of Europe, the other for the championship of the world. The program consists of two parts, a selection of half a dozen or more prescribed figures, and five minutes' free skating at the choice of the contestant. The most comprehensive Continental schedule is that of the Austrian Skating Association (Fig. 10), of which Nos. 1, 2, 3, 9, 4, 5, 6, 7, 8, 12, 13, 14, 15, 24, 27, 30, 33 constitute the I. S. U. program. There are four kinds of each number, begun on each of the four edges. Specimens of the free skating may be found in Fig. 357.

*Translated from the "Wettlauf-Ordnung der Internationalen Eislauf-Vereinigung, festgesetzt vom III ordentlichen Congress zu Stockholm, 1897," and unaltered at IV Congress, London June, 1899. Substantially the same, 1911.

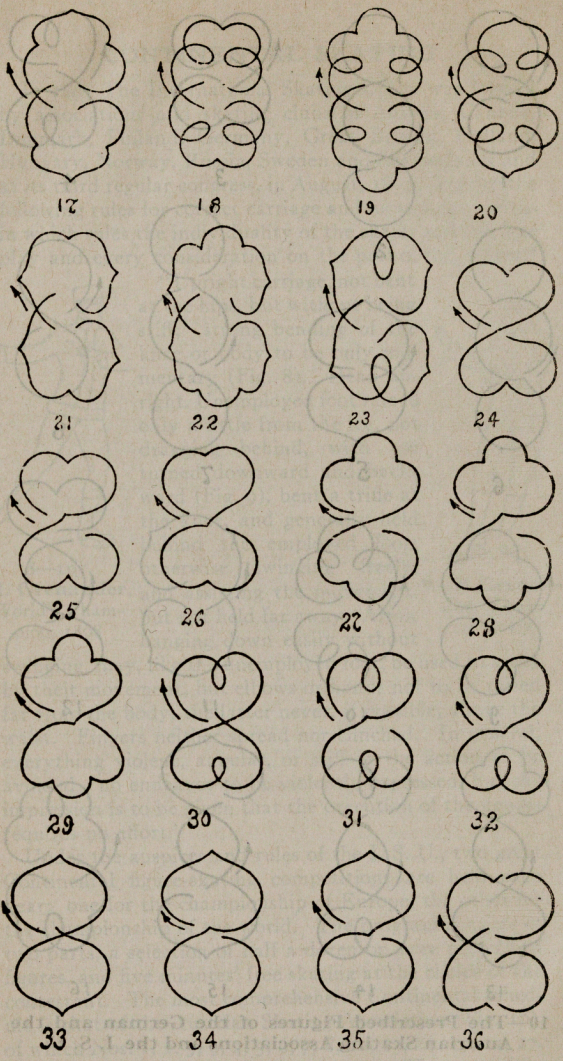



**10—The Prescribed Figures of the German and the Austrian Skating Associations and the I. S. U.**

Nos. 1, 3, 9, 5, 2, 12 and 8 of Fig. 10, are issued in Berlin (1900), as "*Elements of Figure Skating*," with the following

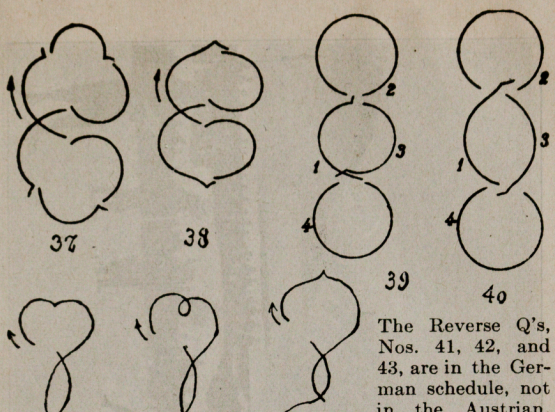
## HINTS FOR BEGINNERS

1. Hold the body erect. Don't look down upon the ice, nor under any circumstances at the toe of your skate.




2. Carry the unemployed leg slightly bent at the knee, behind the employed, the toe turned out, back, and down.

3. Whenever it is necessary to swing the unemployed leg forward, bring it back to its normal position as soon as possible.




The Reverse Q's, Nos. 41, 42, and 43, are in the German schedule, not in the Austrian. For the shape of paragraph diagram now required, Cf. Fig. 421, See p. 221.

4. Avoid all jerky movement, and let the hands follow the motion of the body naturally, without swinging.

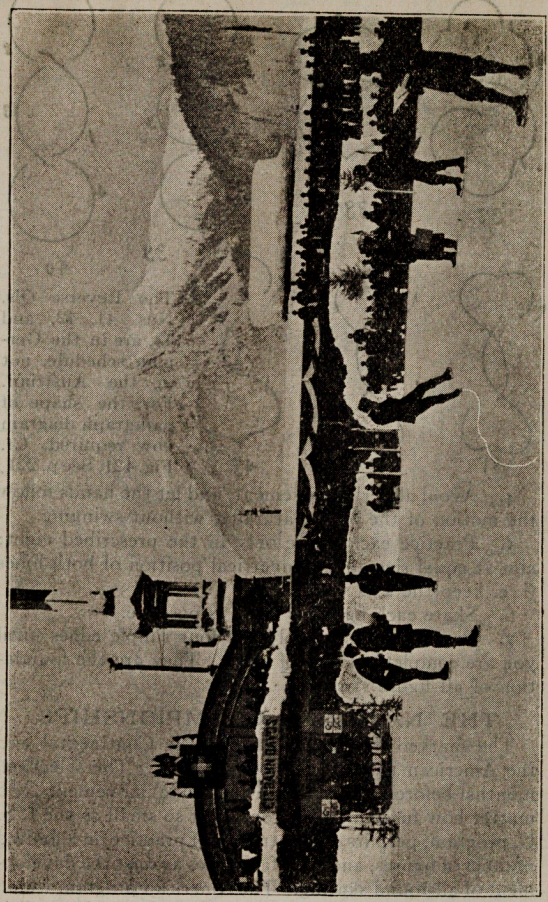
5. Practice each figure only in the prescribed eight; aim at equal size and symmetrical position of both lobes (i. e. keep the axis true).

6. Skate each figure as large as possible.

7. Practice indefatigably the four simple edges until you are complete master of them. They are the foundation of all figure skating.

## THE NATIONAL CHAMPIONSHIPS

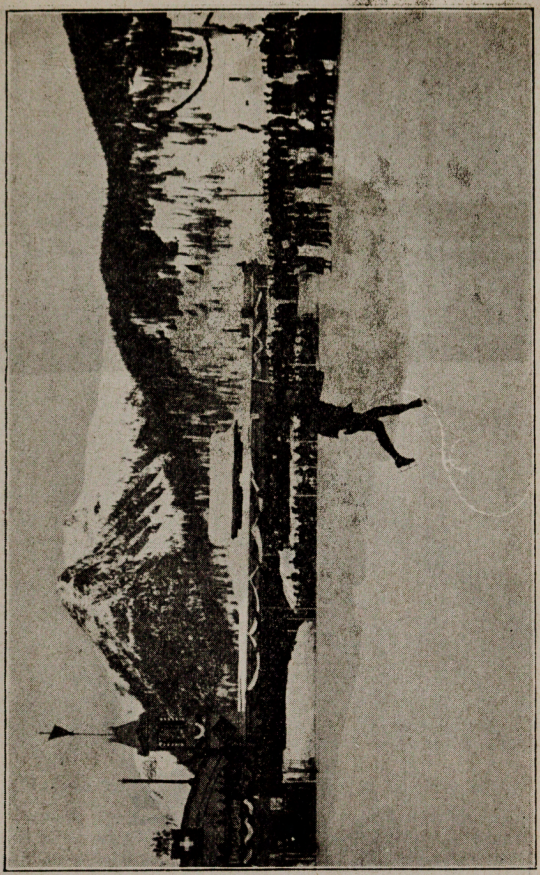
The marked difference between the Continental and the American tests is at once apparent. The selection, months beforehand, of a few specific movements, no matter how fundamental, from a list so small as the I. S. U. program, permits concentration of practice on a limited number of figures, and in so far makes against the development of all-round skating. The American program which aims "to include everything appertaining to the art" is more thorough; but, practically, the filling out of some of the numbers in recent New York competitions has been so meagre, and "the love for adornment with medals has seemed to be so much more prevalent than the love for the art of skating," that some of the older skaters have resigned from the N. A. S. A., whose management, according to Caspar Whitney (*Harper's Weekly*, Feb. 25, 1899), has not been free from local bias. Perhaps, if some of the numbers were prescribed beforehand, and some drawn by lot at the contest, all ends might best be served.



11—G. Hügel, Champion of the World, 1899-1900, in Second Curve of of Rocker, in the Competition at Davos, February, 1899

## CHAMPIONSHIP OF THE WORLD

1898. London: 1, H. Grenander, Stockholm; 2, G. Hügel; 3, G. Fuchs.
1897. Stockholm: G. Hügel, Vienna.
1896. St. Petersburg: G. Fuchs, Munich.



12—U. Salchow, Champion of Europe, 1898-1900, in ob Rocker, in the Competition at Davos, February, 1899

## CHAMPIONSHIP OF EUROPE

1896-1897. Competition not held.
1895. Budapest: T. von Foldváry, Budapest.
1894. Vienna: Ed. Englemann, Vienna.
1893. Berlin: H. Grenander, Stockholm.
1892. Vienna: Ed. Englemann, Vienna.
1891. Hamburg: O. Uhlig, Berlin.

13—Dr. A. G. Keane, Champion of America, 1898-1902

## CHAMPIONSHIP OF AMERICA

1887, first champion, under N. A. S. A., F. P. Good; '88, '89, L. Rubenstein; '90, no contest; '91, G. D. Phillips declined to skate off tie with L. Rubenstein; '92, Phillips beat J. F. Bacon and retired (N. Y. Herald, Feb. 16); '93, Bacon beat H. S. Evans; '94, contest abandoned; '95, Phillips reëntered and won, but was beaten in '96 by Evans, who then retired; '97, Phillips beat Keane; then retired and took charge of the St. Nicholas Rink.

IRVING BROKAW, N. Y., Champion of America, 1906

who took up the International Style in 1907 with part IV of this book, skated abroad in 1908 and 1909, bublished *The Art of Skating* in 1910, founded the International Skating Club in 1911, and is the best amateur artistic skater in the U. S. A. in the newest style. See p. 161. The 1913 Edition of his *Art of Skating* contains many new free and pair-skating diagrams. See, also, *Country Life*, N. Y., Feb., 1913.

**CHAMPIONS (Continued)**

1904, Champion of America, W. F. Duffy, N. Y.; '05, Dr. Arthur G. Keane, N. Y.; '06, Irving Brokaw, N. Y.; 1907, Edward W. Bassett, N. Y.; '09, Arthur G. Williams, Newark, N. J. No contests '03, '08, '10, '11, '12.

## CHAMPIONSHIP OF THE WORLD

1901 Stockholm, 1902 London, 1903 St. Petersburg, 1904 Berlin, 1905 Stockholm,—Ulrich Salchow (S. A. S.) 1906 Munich,—Dr. Gilbert Fuchs (Munich). 1907 Vienna, 1908 Troppau, 1909 Stockholm, 1910 Davos, 1911 Berlin,—U. Salchow (S. A. S.) tenth time. 1912 Manchester, Eng.,—Fritz Kachler (Vienna).

## CHAMPIONSHIP OF EUROPE

1901 Vienna,—Gustav Hügel (I. S. C., Davos)
1902–3 Competition was not held.
1904 Davos,—Ulrich Salchow (Stockholm A. S.)
1905 Bonn,—Max Bohatsch (Vienna).
1906 Davos, 1907 Berlin,—U. Salchow (S. A. S.)
1908 Warsaw,—E. Hertz (Cottage Club, Vienna).
1909 Budapest, 1910 Berlin,—U. Salchow (S. A. S.)
1911 St. Petersburg,—Per Thorén (S. A. S.)
1912 Stockholm,—Gösta Sandahl (S. A. S.)

## LADIES' CHAMPIONSHIP OF THE I. S. U.

1906 Davos, 1907 Vienna,—Mrs. Edgar Syers (London). 1908 Troppau, 1909 Budapest, 1910 Berlin, 1911 Vienna,—Frl. Lili Kronberger (Budapest). 1912 Davos,—Frl. Opika von Méray-Horvath (Budapest).

## PAIR-SKATING CHAMPIONSHIP, I. S. U.

1908 St. Petersburg,—Frl. A. Hübler, Heinrich Burger.
1909 Stockholm,—Mr. and Mrs. Johnson (London).
1910 Berlin,—Frl. Hübler, H. Burger (Munich).
1911 Vienna,—Frl. Eilers, W. Jakobsson (Finland).
1912 Manchester, Eng.,—Mr. and Mrs. J. H. Johnson.

## METHODS OF JUDGING AND SCORING

The strict rules for English form have undoubtedly contributed to a high level of general proficiency among English skaters, but at the expense of individual freedom and elasticity. Judges and skaters have a definite standard to go by, even if it doesn't suit everybody. On the other hand, the freedom of the American schedule and rules makes it difficult for skaters always to know just what local judges expect of them.

The rules of the National Amateur Skating Association of the United States, are as follows: "The officials of a figure-skating competition shall be three judges and one scorer. The judging shall be done on a scale of points running from the number of contestants down to 0.

Experience shows the following to be the most practical method of scoring: The number to be given to the one standing first in any section shall be that of the number of contestants. Should there be two or more of equal merit, they should be marked the same number; and the one coming next below takes the number resulting from subtracting the number of competitors above him from the number entered. A total failure is marked zero. A fall does not necessarily constitute a failure.

At the conclusion of each figure, each judge shall, without consultation with his associates, mark the number of points he awards to each competitor. These reports shall then be compared, and in case of disagreement the majority shall decide. The scorer shall keep an accurate record of the points allowed to each contestant on each figure."

The chief objection to the American competition is the inordinate length of the program and the injustice of counting all numbers alike. As it is, a good skater may lose on an easy number more points than he can make up on several difficult numbers.

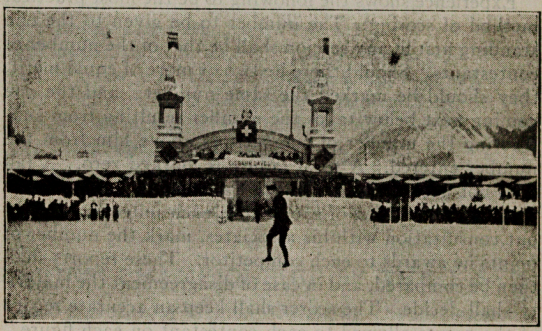
According to I. S. U. rules, the success of every prescribed figure is marked with numbers 0 to 6, of which 0 = not skated or failure, 2 = pass, 4 = good, 6 = faultless; 3 and 5 are intermediate. In assigning a number, first importance is given to correct mark on the ice, second, to carriage and movement; third, to size of figure, and fourth, to approximately exact placing of marks in the triple repetition. As rules for correct tracing, are to be regarded: (1) the maintenance of the long and transverse axes of the figures in the triple repetition; (2) Approximate equality of the halves of the eights; (3) symmetrical grouping of the parts (4) curves without wobbling, skated to the end —*i. e.*, returning nearly to the starting point.

The free skating is marked: (a) for the contents of the

program offered (difficulty and variety); (b) for the manner of performance (harmonic composition, surety, pose, and movement, etc.); in each case with the numbers 0 to 6, with the same values as in the prescribed figures.

The number of points for free figures plus the number of points for compulsory figures, gives for each skater individually the total number of points which he has earned from the individual judge. Each judge ranks the competitors according to these total points, and the final result is obtained by adding the ranking ordinals (the lowest winning).

In the competition for the world's championship at Davos, Feb. 10, 11, 1900, the score of the five judges was as follows (prescribed figures, Nos. 9, 6, 7, 8, 15, 24, 30, 33, Fig. 10):

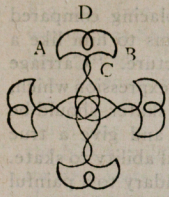


U. Salchow, skating his famous Star (Fig. 14) in the World's Championship Competition at Davos

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Gustav Hügel, *Vienna.* | | | | | | | |
| Prescribed figures, | 206 | 232 | 219 | 233 | 225 | = | 1115 |
| Free skating, | 96 | 120 | 120 | 120 | 120 | = | 576 |
| Total, | 302 | 352 | 339 | 353 | 345 | = | 1691 |
| Rank, | II | I | II | I | I | | |
| Ulrich Salchow, *Stockholm.* | | | | | | | |
| Prescribed figures, | 244 | 239 | 230 | 241 | 223 | = | 1183 |
| Free skating, | 108 | 96 | 108 | 108 | 96 | = | 516 |
| Total, | 352 | 335 | 344 | 349 | 319 | = | 1699 |
| Rank, | I | II | I | II | II | | |

Thus Hügel won because three judges out of five ranked him first, although Salchow led him by eight points! Hügel was superior in his specialties, which were his famous dance steps (Fig. 15), spectacles, brackets and loops, jumps from IF to OB, and OB to OF, and his corkscrew spin

on bended leg, coiling around it the unemployed held in both hands, and finishing with a pirouette on the toe, all at a tremendous speed. The field steps embraced rockers, brackets, counters, cross Mohawks, and other difficult steps, done at high speed, in rapid succession, mingled in bewildering and effective fashion. Salchow's field figures were slower, consisting of spread-eagles, jumps, and chain threes; he did the Grenander 8 (Fig. 88—skated by Callie Curtis in Hamburg, 1869!), the Engelmann star (Fig. 14) of great size (Cf. Fig. 357, No. 62); and he jumped from an OF, turned twice in the air, and came down on OF.




**14-Salchow's Star**
A TO B, 5 FT.
C TO D, 4 FT.
LOOP, 1½ FT.

15—G. HÜGEL, in Dance Steps. World's Championship Competition at Davos

Henning Grenander, of Stockholm, the winner of the first world's competition held under the new I. S. U. rules in February, 1898, had been living two years in London; and several British skaters had been for some years essaying the Continental style. Under the influence of this style, which is better adapted to rink skating, the N. S. A. adopted June 10, 1897, a special figure skating test, which, however, was given up in 1902. See p. 138.

## THE SKATING OF THE FUTURE

Hügel believes that the insistence by the I. S. U. upon accurate placing of marks, is making against the best interests of artistic skating. Accurate placing compared with good carriage and movement, seems to him like a building-plan compared to an artistic picture. "Carriage and movement," he says,* "are means of expression which, reflecting the inner, actual nature of the skater, should be in perfect harmony with his mastery, and give a true expression of his artistic style and his real ability to skate. But practically to make good form secondary to a painful striving for mere accuracy of place (which enforces ungraceful contortions of head and shoulders, and in which a perfectly worthless stagnation point is attainable), is a complete perversion of real artistic skating at the expense of grace and beauty." (Is Kachler, p. 163, of this kind?)

On the other hand, the Anglo-Swiss school of British skaters believe that the N. S. A. are too lax in their interpretation of their requirements of good form, large size, freedom from swing, and accuracy of placing; and the clubs at Grindelwald, St. Moritz, and Davos, whose tests eschew the swinging cross-rolls, are going to form an association to preserve the true English style large and bold, free from Continental influence. The figure-skating committee of the N. S. A., however, on March 7, 1900, recommended the holding of individual competitions in both the English and the Continental styles; and a subcommittee was appointed to consider the question of amending the rules of the I. S. U. regarding form in the skating of continuous figures. This committee has not yet reported, but the following cautions by a member will no doubt be amplified into definite

## BRITISH RULES FOR TESTS IN CONTINENTAL FORM

1. *The unemployed toe should be turned down and out.*
2. *The employed knee should never be stiff.*
3. *The unemployed leg should never be hooked up.*
4. *The unemployed leg should never be permitted to swing aimlessly,*—each movement of it should have some definite object: to facilitate a change of edge or a turn; to accelerate or arrest a movement, etc.
5. *The arms should not swing violently;* if they are carried one across and the other away from the body, they should be extended so that the hands are on the side opposite the unemployed foot, in order that the balance may be preserved. (See Fig. 8, just before the swing, and the illustration on the next page. Cf. Figs. 353-4.)

**Deutscher Eissport*, Berlin, 1 Mar. 1900.

The N. S. A. held an International Competition in Continental form at the New Niagara, London, February 21, 22, 1900; the prescribed figures, Nos. 7, 24, 30, and 33, Fig. 10; free skating, four minutes. The winner was Salchow, "the finest skater we have yet seen," reports a member, "better than Grenander, more accurate than Hügel, with more strength and pace and as much size as Fuchs." The coming year, the N.S.A. will celebrate its majority, with its first tests in Continental style. And thus the two schools "come together," not to form a new style, for the two can never mix; but, at last, the exclusive British association officially recognizes the style which is supplanting, and will more and more supplant, its own stiff style, because it is growing less and less suited to modern conditions. The sober, contented majority may continue for some years to plod on unruffled by the ultra-conservative "Extreme Right" (the Swiss school), or by the more liberal "Extreme Left" (the American and Continental school); but the main body of British skaters can no longer slur our "cramped eights" and "stunted threes," (M-W.64); or inculcate such ungenerous doctrine as this (S. C. 24): "With the straight leg the performer of the humblest 'Three' may be called a good skater; without it, the exponent of the most intricate and showy figure will fail to be reckoned in that class. The highest degree of skill is possible of attainment by the one; by the other it can never be reached!" As Mr. Cook says (p. 15), the devotees of the art of skating should not put shackles upon it, or sacrifice everything for the winning of medals, but work to develop the Skating of the Future.

RIF—**Position of the Arms** [Continental]

"Judged by the number of tests passed in each year, the older style is fully holding its own, and maintaining the same rate of increase as before the introduction of International skating." See Diagram, giving curves of total tests in both styles, p. 6, Official Handbook of N. S. A. of Great Britain, 1911.

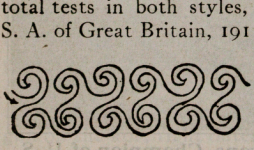


**Fig. 357, No. 94**

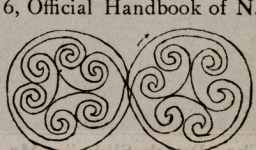
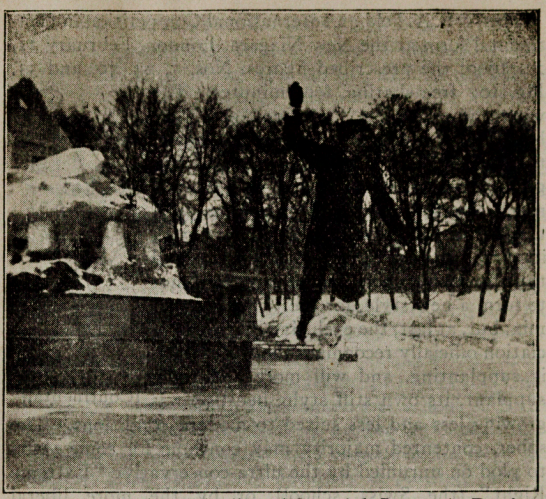


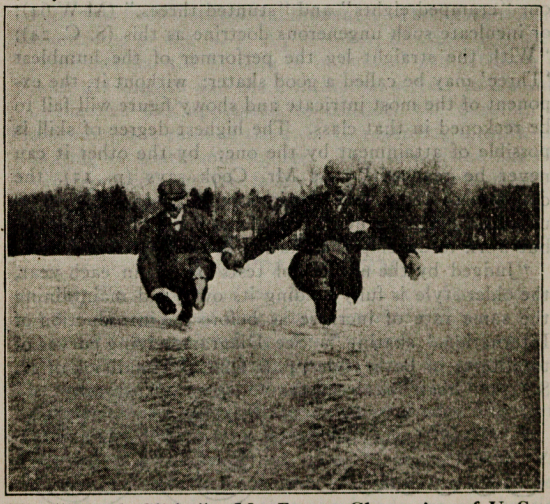
**Fig. 357, No. 95**

Skating Problems—Hook-Scrolls, from decorations on memorial tombstones at Mycenæ, carved nearly 3000 years ago. "I cannot do't without Counters."—*Winter's Tale*, 4, 3, 38.



**The Spiral "Alesander" and Spanish Leap, A. Panin, Yusupov Garden, St. Petersburg, 1897**

"If you break the ice and do this feat."—*T. S.*, 1, 2, 267.



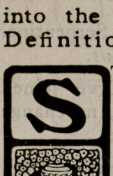
**The "Dutch Slide." Mr. Evans, Champion of U. S., 1896, and Col. Fuller at threescore years and ten**

"He hath his health and ampler strength indeed
Than most have of his age."—*W. T.*, 4, 4, 415.

"You that are of suppler joints, follow them quickly."
—*Tempest*, 3, 3, 107.

# PART II ⌀ WHAT TO DO IT WITH

## The Elements of Figure-Skating and the Strokes by which they are Combined into the Various Types of Movements. Definition of Terms. Boots and Skates.



TRICTLY speaking, there is but one element of figure skating, *the curve;* more strictly, two: a progressive element, *the curve* or *edge;* and a non-progressive element, *the spin*, on the flat of the skate or on the point of the toe (pirouette). By means of these two elements all possible figures may be skated. (Perhaps the *jump*—flying-turn—ought to be included). But this analysis is too minute to be of any practical use. Just as mere straight and curved lines are combined into the more serviceable units of the twenty-six letters of the alphabet, so the simple curve is combined by three motions of the body into double and triple-curve units, forming a figure skating alphabet of twenty-six fundamental figures. These motions are:

1. *From side to side*, causing a **change of edge.**

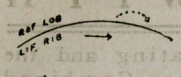
2. *Backward and forward*, causing a **change of direction.**

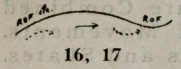
3. *Round and round*, causing a **change of front.**

There is another way of connecting two curves by a combination of these motions, hinted at above: on two feet, the spread-eagle jump (Fig. 132); on one foot, the flying-turn. One can take wings, as it were, and accomplish the change of position in the air, and come down upon the ice on either edge in either direction, according to the amount of rotation. (See Salchow's famous jump, p. 37.)

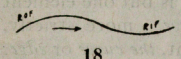
(In the following diagrams the long, solid arrow marks the beginning of the movement; the dotted arrow, the rotation of the shoulders; the short, straight, solid arrow points with the face.* R = Right, L = Left; O = Outside Edge, outer, I = Inside Edge, inner; F = Forward, B = Backward. Although most of the diagrams are begun on the ROF, right outer forward, the same curve may be left outer backward, left inner forward, or right inner backward, as indicated in 16 and 17).

*This symbol is used only in connection with the longer arrow, chiefly in the grapevines in Part III.

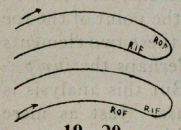



16, 17




18

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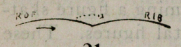


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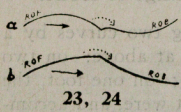
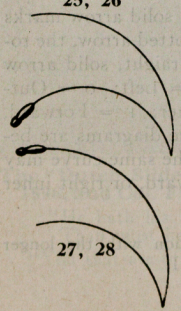



23, 24


25, 26



27, 28

I. Single Curves, or Edges.

*Progression continuous.*

1 *a* **Simple.** *Rotation uniform.*
*b* **Forced.** *Rotation altered.*

II. Double Curves.

A. Change of Edge, or Serpentine. *Progression continuous.*

2 **Serpentine.** Two curves joined by a *change of edge;* no change of direction or front.

3 **Horn.** A reflex serpentine, all in one direction, but with change of edge and front.

4 **Counter-Horn.** Same as 3, but with opposite or counter-rotation.

B. Change of Direction. Turns or Curvilinear Angles. *Progression continuous. Half rotation.*

5 **Turn,** or **Three.** Change of direction, edge, and front.

6 **Counter-Three,** or **Bracket.** Two forced curves, with change of direction and edge, but no change of front.

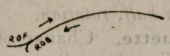
7 **Rocking-Turn,** or **Rocker** Change of direction and front, but no change of edge. Rotation like 5, (*a*) with forced curve; (*b*) without forced curve.

8 **Counter Rocking-Turn,** or **Counter.** Change of direction and front, but no change of edge. Rotation like 6, (*a*) with, (*b*) without forced curve.

*Progression arrested. No rotation.*

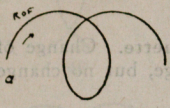
9 **Beak,** or **V.** Change of direction, but with no change of edge or front. (Like 7, without change of front.)

10 **Counter-Beak,** or **V.** Change of direction, but with no change of edge or front. (Like 8, without change of front.)



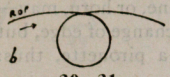

29

**11 Hook.** Like 9 or 10, without angle; second curve directly over the first.




C. Change of Front, or Rotation.
(1) Rotation on the edge: Loops and Ringlets.

*Progression continuous. Full rotation.*




30, 31

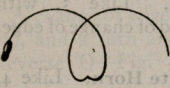
**12** *a* **Loop** (oval). Change of front, but no change of edge or direction.

*b* **Ringlet.** Like *a*, only round.

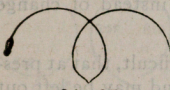

32, 33

**13 Ringlet-Turn.** Change of front and edge, but no change of direction.

**14 Counter Ringlet-Turn.** Like 13, with counter-rotation.



**15 Three-Loop.** Change of edge, direction and front.



34, 35

**16 Bracket-Loop.** Like 15, with counter-rotation.

(2) Rotation on the point: Pirouettes.

*Half, or one and a half, rotation.*

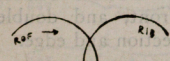

**17 Pirouette.** Change of front, edge and direction.

*Full rotation.*


36, 37

**18 Pirouette.** Change of front, but no change of edge or direction.

(The second curve may come off from the first at any angle, varying with the amount of rotation.)

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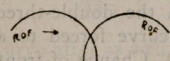
*Half, or one and a half, rotation.*

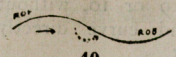
**19 Pirouette Loop.** Similar to 17, with change of edge and direction.




39

*Full rotation.*

**20 Pirouette Loop.** Similar to 18, without change of edge or direction.



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*Half, or one and a half, rotation.*

**21 Counter Pirouette.** Change of front and direction, but no change of edge.

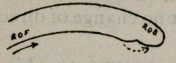
41

*Full rotation.*

**22 Counter Pirouette.** Change of front and edge, but no change of direction.

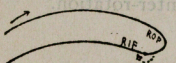
(The two curves of the reflex serpentine, or horn, may—theoretically—be joined not only by a change of edge, but also by a turn (Holletschek), or by a pirouette, thus:


**Rocking-Horn.** Like 3, with rocking-turn instead of change of edge.

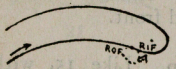


42, 43

**Counter Rocking-Horn.** Like 4, with counter-rocking-turn instead of change of edge.




**Pirouette Horn.** Like 3, with pirouette instead of change of edge.



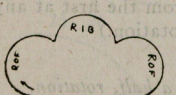
44, 45

**Counter-Pirouette Horn.** Like 4, with pirouette instead of change of edge.

These combinations, however, are so difficult, that at present they are of little practical value, and may be left out of account.)

III. Triple Curves.

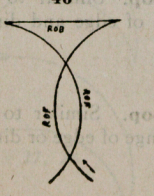
Combinations of three curves are almost limitless, but in practical skating, the following triple combinations are as essentially units as the above twenty-two fundamental figures, and much oftener used than some of them, notably 3, 4, 11, 13, 14, and 15-22, which may be technically better entitled to the name of elements.



46

*Progression continuous. Full rotation.*

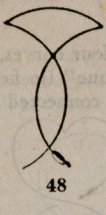
**23 Two Turns,** or **Double Three.** Change of front, and double change of direction and edge.



47

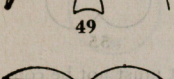
*Progression arrested.*

**24** *a* **Cross-cut,** or **Anvil.** (As developed from the double-three with second curve forced to a straight line.) Change of front and direction, but no change of edge. *Half rotation.*



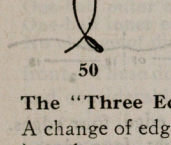
48

**24** *b* **Cross-cut.** (As composed of rocker-beak, 9, and counter-beak, 10, cutting twice.) *Half rotation.*



49

**25 Counter Cross-cut.** (Counter-beak and rocker-beak, cutting once, short.) *Little or no rotation.*

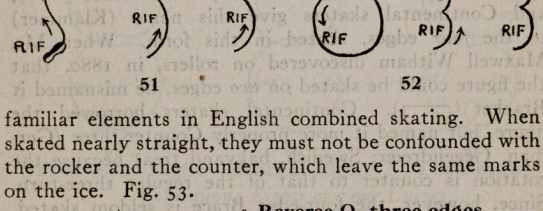


50

**26 Swedish Cross-cut.** (Counter-beak and rocker-beak, cutting twice, long.) *Half rotation.*

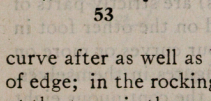
**The "Three Edges"—Q's and Reverse Q's**

A change of edge and a turn (formerly called a Q—Fig. 51), and a turn and a change of edge (formerly called a Reverse Q—Fig. 52), our "Three Edges," are most




51 52

familiar elements in English combined skating. When skated nearly straight, they must not be confounded with the rocker and the counter, which leave the same marks on the ice. Fig. 53.




53

*a* **Reverse Q, three edges.**

*b* **Rocker, one edge.**

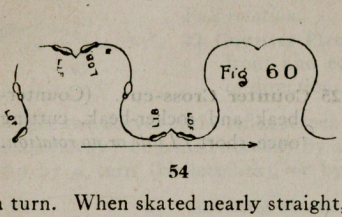
*c* **Q, three edges.**

*d* **Counter, one edge.**

In the Q's, the deflection in the curve after as well as before the turn, is an actual change of edge; in the rocking-turns, neither *before*, nor *after*, nor *at* the turn, is there any change of edge.

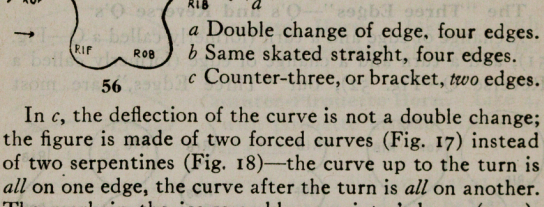
## The "Four Edges"

The commonest type of combination of four curves, is the "four edges" on one foot, or "Arabesque" (in field, Fig. 54; in eight, Fig. 55), two serpentines connected by




54 55

a turn. When skated nearly straight, it must not be confounded with the counter-three, or bracket, which leaves the same marks on the ice. Fig. 56.

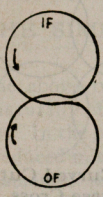



*a* Double change of edge, four edges.
*b* Same skated straight, four edges.
*c* Counter-three, or bracket, *two* edges.

In *c*, the deflection of the curve is not a double change; the figure is made of two forced curves (Fig. 17) instead of two serpentines (Fig. 18)—the curve up to the turn is *all* on one edge, the curve after the turn is *all* on another. The mark in the ice resembles a printer's brace (⁓); and Continental skaters give this name (Klammer) to the *four* edges, skated in this form. When Mr. Maxwell Witham discovered on rollers, in 1880, that the figure could be skated on *two* edges, he misnamed it Bracket (⌐¬). Continental skaters borrowed the figure, but named it more properly Counter-three (German, Gegendreier; Swedish, bakvand trea) because the rotation is counter to that of the regular three-turn. Since, however, the four-edge Brace is seldom skated, and since the counter-rocking-turn is called Counter, for short, the name Bracket is perhaps more serviceable than Counter-three, as it is shorter, and is actually sometimes used for the symbol ⁓. Cf. p. 178.

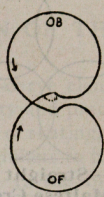
Combinations of four curves, however, cannot technically be termed elements. The two-and three-curve elements hitherto treated (except Q's) are strictly parts of larger figures; they must be repeated on the other foot in order to make complete figures. Four curves or more on one foot, however, make complete figures in themselves. There are two types of these figures: the continuous eight and the cross, or star.

Two serpentines, two rockers, or two counters (four curves separately), skated to place on one foot, make complete figures of only two curves, with a double change of



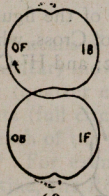

57
**One-foot Eight**
One-half outer edge
One-half inner edge
No change of direct'n


58
**Rocker-Eight**
One-half forward
One-half backw'd
No change of edge.

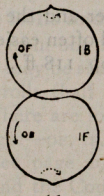



59
**Counter-Eight**
One-half forward
One-half backw'd

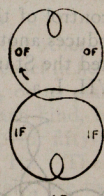
front. These difficult figures require most perfect balance and considerable flexibility of ankle. Continuous eights are easier if the turns are put on the circumference of the lobes instead of in the middle of the eight. In this way, forward and backward threes, double threes and counter-threes, outer and inner loops and cross-cuts, may be skated together by means of two serpentines into continuous eights of four (or six) curves. Cf. pp. 190-1.




60
**Four-Edge Eight**

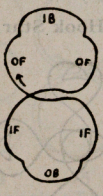



61
**Bracket Eight**

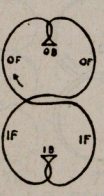



62
**Loop Eight**

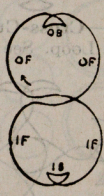
*Continuous Eights of Four Curves*




63
**Double-Three Eight**



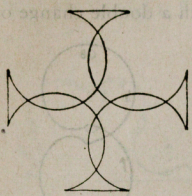

64
**Cross-cut Eight**



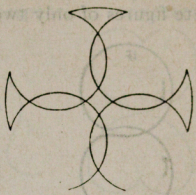

65—**Counter Cross-cut Eight**

*Continuous Eights of Six Curves*

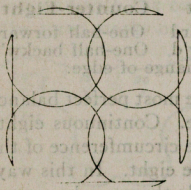
The Cross is the other typical one-foot figure made by combinations of four, four cross-cuts, for example.



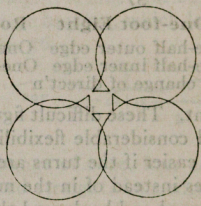
**66—Straight Cut Maltese Cross**



**67—Curved Cut Maltese Cross**

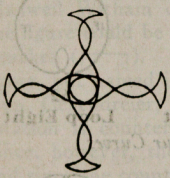


**68—Swedish Cross-Cut Maltese Cross**

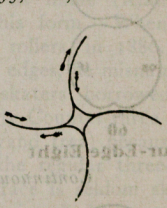


**69—Inverted Maltese Cross**

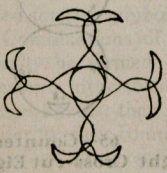
The insertion of the Serpentine change, although it increases the number of curves, increases also the power and control of the skater and the variety of the figures. It produces another and often easier type of Cross, which is called the Star. See pp. 118 ff., 133, 222; and H[7] C, II and VII, I, a.



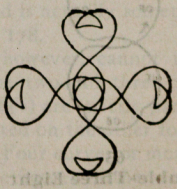
**70—Cross-Cut Star**
(Bell Loop. See Fig. 352)



**71—Hook Star**



**72—Pig's-Ear Star**
(Two Stars in one)



**73—Counter Cross-Cut Star**

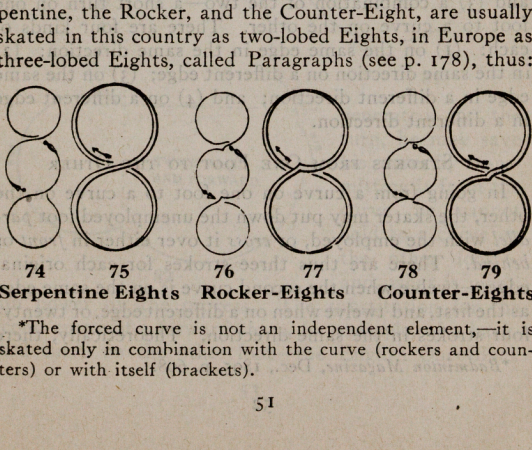
For more complicated varieties of this quadruple type of figure, see Fig. 357. These are the most difficult types of figure-skating movements, and we can reach them only by diligent practice of the elements on right principles.

## THE SIMPLE COMBINATION OF THE ELEMENTS

The above twenty-six two- and three-curve elements are naturally of varying degree of difficulty and practicability. In the present condition of the art of skating, they are reduced in general availability for beginners to fifteen fundamental movements for practice: 1, the Simple Curve, or Edge (1*a*); 2, Forced Curve, or Counter-Curve (1*b*); 3, Serpentine, or Change of Edge (2); 4, Turn, or Three (5); 5, Two Turns, or Double-Three (23); 6, Loop, Ringlet (12); 7, Cross-Cut, or Anvil (24*a*); 8, Counter-Three, or Bracket (6); 9, Rocking-Turn, or Rocker (7); 10, Counter-Rocking Turn, or Counter (8); 11, Rocker Beak, or V (9); 12, Counter-Beak, or V (10); 13, Beak Cross-Cut (24*b*); 14, Counter-Cross-Cut (29); 15, Swedish Cross-Cut (26). (7 and 13 are the same figures made different ways, and with 14 and 15 are three curve elements, like the double-three, which was included in the original five elements of the Austrian and Swedish school —the curve, serpentine, three, double-three, and loop.)

### Simple Rolls and Eights

By means of strokes from one foot to the other, these elementary movements may be skated together in field figures (quarter circles), rolls (half circles), or to place as eights (full circles). There are four of each kind, begun on each of the four edges—OF, IF, OB, IB,—or fifty-six in all.* For examples, see page 29, Nos. 1-7. The Serpentine, the Rocker, and the Counter-Eight, are usually skated in this country as two-lobed Eights, in Europe as three-lobed Eights, called Paragraphs (see p. 178), thus:



74 75 76 77 78 79

**Serpentine Eights** **Rocker-Eights** **Counter-Eights**

*The forced curve is not an independent element,—it is skated only in combination with the curve (rockers and counters) or with itself (brackets).

**Combinations of Two Elements, on Alternate Feet**

Omitting Elements 1 and 2 as included in the others, each of the remaining thirteen elements may be combined not only with itself, but with each of the others, making one hundred and sixty-nine rolls, or eights, on each edge, or six hundred and seventy-six in all. For examples, see page 29, Nos. 8-15 and 41-43. (Three hundred and twenty-four of these are illustrated by diagrams in $H^7$, p. 56 ff.)

**Combinations of Three Elements, on Alternate Feet**

Combinations of three elements are of course thirteen times as many, or a total of 8,788! For examples, see page 30, Nos. 16-35. (Three hundred and twenty-four symmetrical examples of these, only the middle element varying, are illustrated by diagrams in $H^7$, p. 62 ff.)

But something may be left to the imagination of the reader and to the ingenuity of the skater. "Although every possible stroke is now known," says Mr. Maxwell Witham, the veteran English skater,* "the multitude of combinations, by joining one stroke with another, is perfectly endless: but whether the next generation will derive as much pleasure in devising these combinations as the pioneers in the art did in working out the simple initial strokes, is doubtful." Let us now briefly systematize for ready reference the practical strokes by which these combinations are made. (See the new turns, p. 55, bottom.)

## THE STROKES

The strokes are of three types: (1) from one curve to another on alternate feet; (2) from one curve to another on the same foot (the turns already treated as elements); and (3) a combination of the two—a short turn on one foot to a curve on the other. There are four kinds of each: (1) on the same edge in the same direction; (2) in the same direction on a different edge; (3) on the same edge in a different direction; and (4) on a different edge in a different direction.

### 1 Strokes from One Foot to the Other

In going from a curve on one foot to a curve on the other, the skater may put down the unemployed foot *parallel* with the employed, or *cross* it over either in *front* or *behind*. There are thus three strokes for each original edge,—twelve when the second curve is on the same edge as the first, and twelve when on a different edge, or twenty-four strokes in the same direction. Theoretically, there

**Badminton Magazine*, Dec., 1895, p. 608.

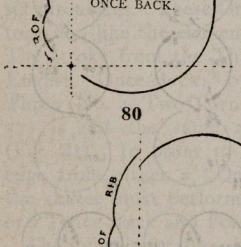
are twenty-four similar strokes in an opposite direction, twelve on the same edge (Mohawks) and twelve on a different edge (Choctaws); and twenty-four more, because the feet may, theoretically, be put down in the opposite direction, either heel to heel or toe to toe. Of this total of seventy-two strokes, however, only about half, for physical or æsthetic reasons, are practically available.

### 2 Strokes on One Foot (Turns)

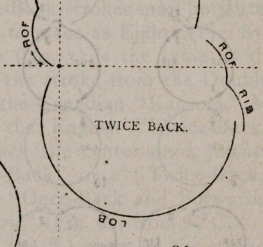
Of the strokes on one foot, nothing further need be said here except that a properly executed turn is a great reservoir of power; and that when a skater has acquired sufficient proficiency to glide on the same foot he thrusts with, on either edge, forward or backward, he has at his command the most convenient progressive and combining stroke attainable. This is especially true of the Serpentine change of edge; and true, also, of the Three, the Bracket, the Rocker, and the Counter.

### 3 The Turn and Stroke (Once-Back)

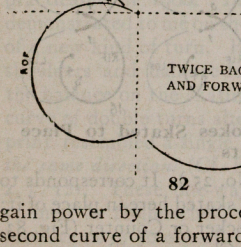
Before the skater, however, has attained sufficient control of the second curve to utilize on one foot all the power




80



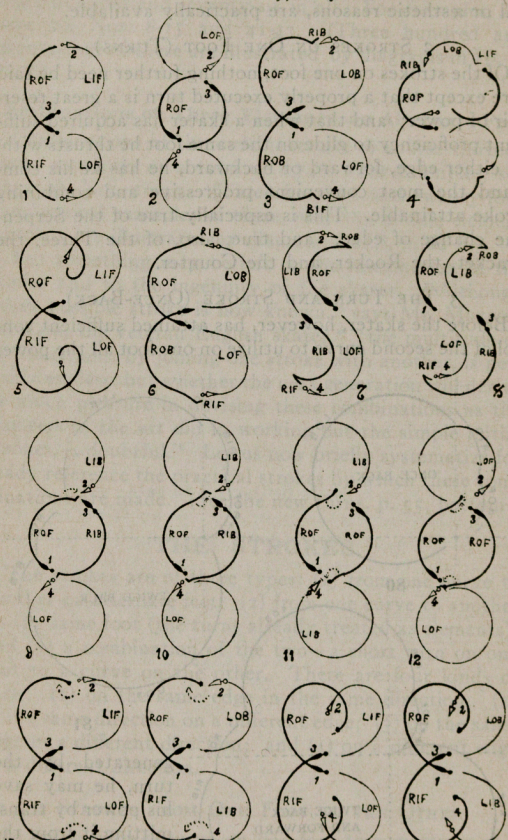

81




82

generated by the turn, he may save his power by transmitting it from the curve he cannot hold to a curve on the other foot,—and, what is more, gain power by the process. The substitution for the second curve of a forward three, for example, of a backward curve on the other foot—the English Once-Back

(Fig. 80)—in such a vigorous stroke that it (or the Twice-Back,—the same thing repeated—Fig. 81) is used as the initial stroke of nearly all English combined figures. Continental skaters call this stroke the *Engländer*. A "Once-Back" from a Counter-Three or Bracket (carried to Europe by Callie Curtis in 1869) they call the *Amerikaner*.




**83—The "Once-Back" Strokes Skated to Place as Eights**

(Fig. 83, No. 6. See page 58, No. 25.) It corresponds to our Mohawk, which is generally skated here in place of it; as the "Once-Back" from a Rocker or Counter (Fig. 83, Nos. 9, 10) corresponds to our Choctaw. (See page 59, Nos. 33-36.)

Theoretically, twelve Once-Back strokes may be made from each of the one-foot turns, or two hundred and seventy-six in all, thus (the Pirouette-Horns are omitted):

I. Same edge, same direction,—72. The strokes from the Serpentine, Horn, Counter-Horn, Ringlet-Turn, Counter-Ringlet-Turn, and Counter-Pirouette.

II. Same direction, different edge,—48. The strokes from the Curve, Loop, Pirouette, and Pirouette-Loop.

III. Same edge, different direction,—96. The strokes from the Three, Counter-Three, Rocking-Horn, Counter-Rocking-Horn, Loop-Three, Counter-Loop-Three, Pirouette, and Pirouette Loop.

IV. Different edge, different direction,—60. The strokes from the Rocker, Counter, Beak, Counter-Beak, and Counter-Pirouette,—total, 276.

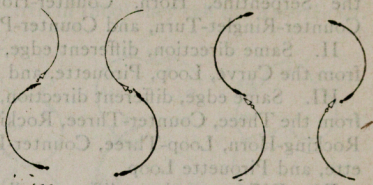
Two hundred and four of this total of two hundred and seventy-six Once-Back strokes are illustrated by diagrams in H[7], p. 70 ff. Although actual practice in the art of skating is gradually drawing nearer and nearer to the theoretically possible, at present, realization is far short of the possible in the execution of the Once-Back strokes. It will be sufficient to consider those made from the elementary practice movements (page 51), omitting the four Cross-Cuts (from which, of course, no effective stroke can be made, on account of the reverse curve) and adding the six pirouettes. These Once-Back strokes may be skated together, like the elements, to place as Eights (Fig. 83). The stroke from the Three (No. 3) is the same as the English "Once-Back;" but the stroke from the Double-Three (No. 4. Two-Turns, the Canadian "Ransom," M. 57) is not the same as the English "Twice-Back" (Fig. 81). In order to reach the center on a *forward* edge from either a "Once-Back" or a "Twice-Back," the skater must perform a "Once-Back and Forward," or "Twice-Back and Forward" (Fig. 82, from S. C.).

The following tables (pp. 56, ff.) show all the strokes practicable in 1900. In 1903, Dr. Winzer (see p. 138) demonstrated to me on the ice at Davos the practicability of a new kind of turn. By reversing the movements of shoulders and balance-foot, by braking, and by shifting the balance on the skating-foot, he got rid of the middle curve of double turns altogether (Cf. p. 103), so that the print resembled a single turn of two curves, but *both in the same direction!* (Cf. Fig. 358, No. 18; Fig. 504, Nos. 4, 5, 12). These one-way "mad-turns" are briefly explained in Holletschek, 7th ed. (1910) pp. 99 ff. with illustrations of 36 out of the 288 possible combinations of double-turn threes, brackets, rockers, counters, rocker-beaks, and counter-beaks. For the inventor's present (1912) opinion of these (ideal American!) stunts, see p. 222.

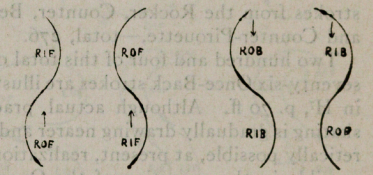
## I. Same Edge, Same Direction

OF to OF IF to IF OB to OB IB to IB

1 Parallel.



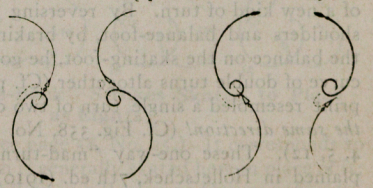

Corresponding Stroke on one foot: **Serpentine.**




Corresponding turn and stroke: **Once-Back** from **Ringlet-Turn, Counter Ringlet-Turn,** and **Counter-Pirouette.***

2 Cross (+). Forward, in front. Backward behind.


Corresponding stroke and turn: **Once-Back** from **Ringlet-Turn, Counter Ringlet-Turn,** and **Counter-Pirouette.**

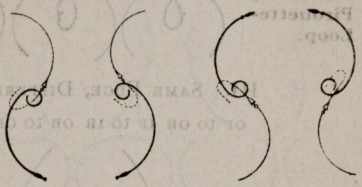


*Only the Ringlet-Turn is illustrated, to save space. For the Ringlet, a Counter-Ringlet or Counter-Pirouette may be substituted.

OF to OF IF to IF OB to OF IB TO IB

3 On to Richmond (4). Forward, behind. Backward, in front.

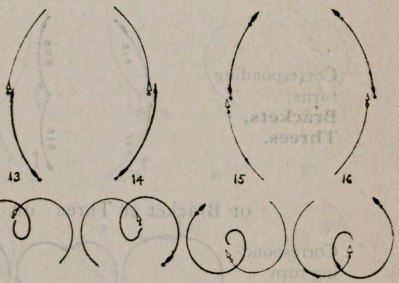

Corresponding turn and stroke: **Once-Back** from **Ringlet-Turn, Counter Ringlet-Turn,** and **Counter-Pirouette.**



## II. Same Direction, Different Edge

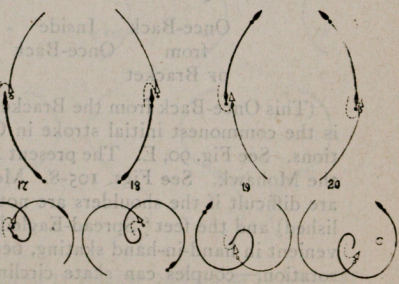
OF to IF IF to OF OB to IB IB to OB

1 Parallel.




Corresponding turn and stroke: **Once-Back** from **Loop, Pirouette,** or **Pirouette-Loop.**

2 Lap-foot (+) Forward, in front. Backward, behind.

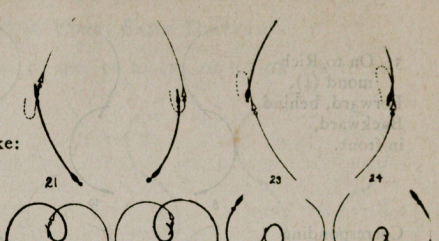



Corresponding turn and stroke: **Once-Back** from **Loop, Pirouette,** or **Pirouette-Loop.**

3 Scratch (×) OF to IF IF to OF OB to IB IB to OB

Forward, behind. Backward, in front.

Corresponding turn and stroke: **Once-Back** from **Loop, Pirouette, Pirouette-Loop.**

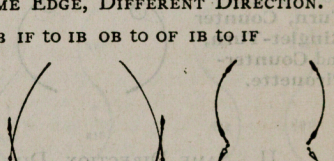



## III. Same Edge, Different Direction.

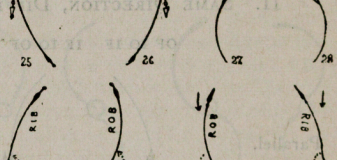
OF to OB IF to IB OB to OF IB to IF

1 Parallel.

**Mohawks** (M). Heel to heel.

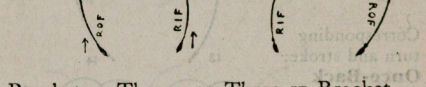



Corresponding turns: **Brackets, Threes.**




OF Bracket IF Three OB Three IB Bracket

Corresponding turn and stroke.



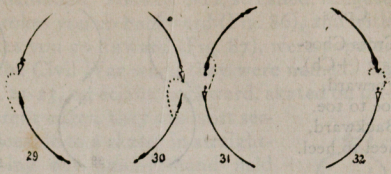
Once-Back from OF Bracket | Inside Once-Back | Once-Forward | Once-Forward from IB Bracket

(This Once-Back from the Bracket, of American origin, is the commonest initial stroke in Continental combinations. See Fig. 90, E. The present American form of it is the Mohawk. See Figs. 105-8. Mohawks and Brackets are difficult if the shoulders are not well flattened (Englished) and the feet "Spread-Eagled;" they are most convenient in hand-in-hand skating, because they require no rotation,—couples can skate circling figures, facing the same way all the time.)

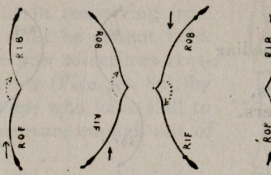
OF to OB IF to IB OB to OF IB to IF

2 Cross.

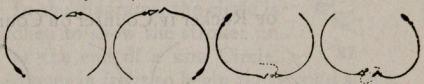
**Cross Mohawks** (+M) Forward, toe to toe. Backward, heel to heel.




Corresponding turns: **Threes** and **Brackets**




Corresponding turn and stroke: **Once-Back** from



OF Three IF Bracket OB Bracket IB Three

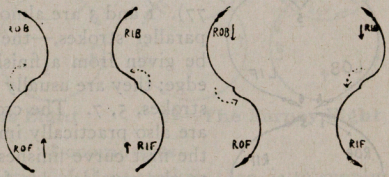
## IV. Different Edge, Different Direction

OF to IB IF to OB OB to IF IB to OF

1 Parallel.

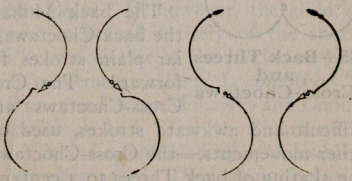
**Choctaws** (Ch). Heel to heel.


Corresponding turns: **Counters, Rockers.** (The name of each, in the column below.)




Corresponding turn and stroke:

**Once-Back** from

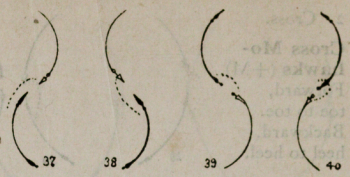


OF Counter IF Rocker OB Rocker IB Counter

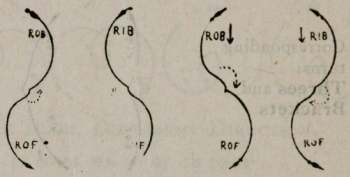
OF to IB IF to OB OB to IF IB to OF

2 Cross.

Cross Choctaw (+Ch). Forward, toe to toe. Backward, heel to heel.

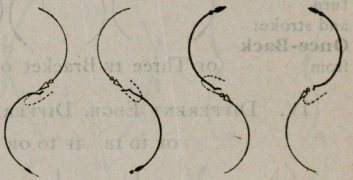



Corresponding turns: **Rockers, Counters.**



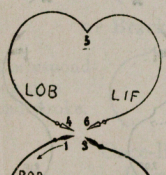

OF Rocker IF Counter OB Counter IB Rocker

Corresponding turns and strokes.



**Once-Back** from OF Rocker IF Counter OB Counter IB Rocker

Of these strokes, combinations of 2 and 14, plain skating forward (Fig. 140, p. 77) and of 4 and 16, plain skating backward, are already familiar to the beginner; also 17, 18, the Lap-Foot Circle forward, and 19, 20, the Lap-Foot Circle backward (Figs. 142-3, p. 77). 1 and 3 are almost impossible as parallel strokes,—the push-off must be given from a finish on the *inside* edge; they are usually skated as cross-strokes, 5, 7. The cross-strokes 6, 8, are also practically impossible, unless the first curve finishes with a change to the outside edge for the push-off.




**85—Back Threes and Cross-Choctaws**

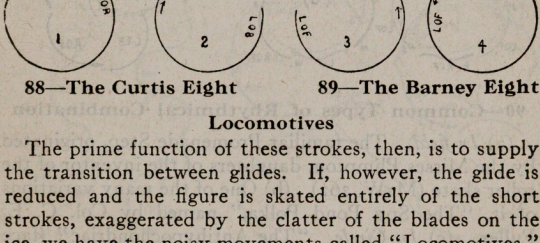
The back Mohawks, 27, 28, and the back Choctaws, 35, 36, are familiar plain strokes from backward to forward. The Cross-Mohawks and Cross-Choctaws are in themselves difficult and awkward strokes, used only in combining other movements,—the Cross-Choctaws, for example, in the skating of back Threes to a center as Eights, 3 to 4, 6 to 1, Fig. 85.

The "On to Richmond" strokes, 9-12, so called, because with forward strokes you go backward (Fig. 86), and with backward strokes you go forward (Fig. 87), were popular at the time of the Civil War when they were named. As scratch strokes, 21-23, especially backward, skated on different edges, they are most serviceable to a skater in straightening out hand-in-hand field figures, or in recovering from an edge that he cannot hold. They are now sometimes skated as Eights (Figs. 88, 89), by the rare few who have skill to get momentum enough out of them.

86

87

In the diagrams, the circle is broken to show the stroke: in 1 at the end of a ROB Circle, the left is crossed over in front to begin the Second Circle of the 8, LOB; at the conclusion of this Circle, 2, the right is crossed over in front to begin the ROB Circle. In 3, at the conclusion of a LOF Circle, the right is crossed over *behind* to begin a ROF Circle; at the conclusion of which, 4, the left is crossed over *behind* to begin a LOF Circle. This last was a specialty of Mr. Everett H. Barney as early as 1867, and has seldom, if ever, been skated by any one since.



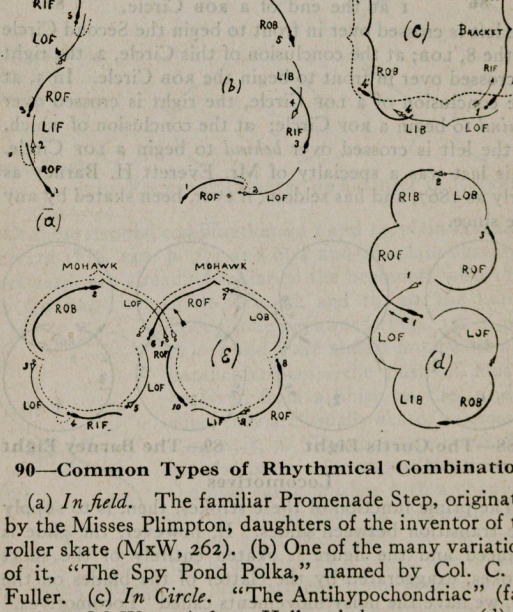

**88—The Curtis Eight** **89—The Barney Eight**

### Locomotives

The prime function of these strokes, then, is to supply the transition between glides. If, however, the glide is reduced and the figure is skated entirely of the short strokes, exaggerated by the clatter of the blades on the ice, we have the noisy movements called "Locomotives," composed of straight inner and outer Mohawks and Choctaws (broken Serpentines,) and "On to Richmond" strokes, single, F and B, R and L foot leading, and double, F and B, R and L leading alternately. They are not beautiful, and were dropped in 1891 from the American schedule together with the "On to Richmond."

## THE COMBINATION OF THE STROKES

The combination, by these strokes, of glides on longer or shorter curves, with and without turns, furnishes the material of all the movements in progressive figure-skating. This combination is frequently rhythmical and the movements may therefore be skated to music. They comprise Marches, Promenade, or Dance Steps, (1) in Field, (2) in Circles, (3) in ordinary (perpendicular) Eights, (4) in wing (horizontal) Eights. Most of these can be skated hand-in-hand by one or more pairs; and several of them serve as the most effective practice exercises for the acquisition of some of the elementary movements and strokes, which are much easier performed in combination than alone, notably the turns.

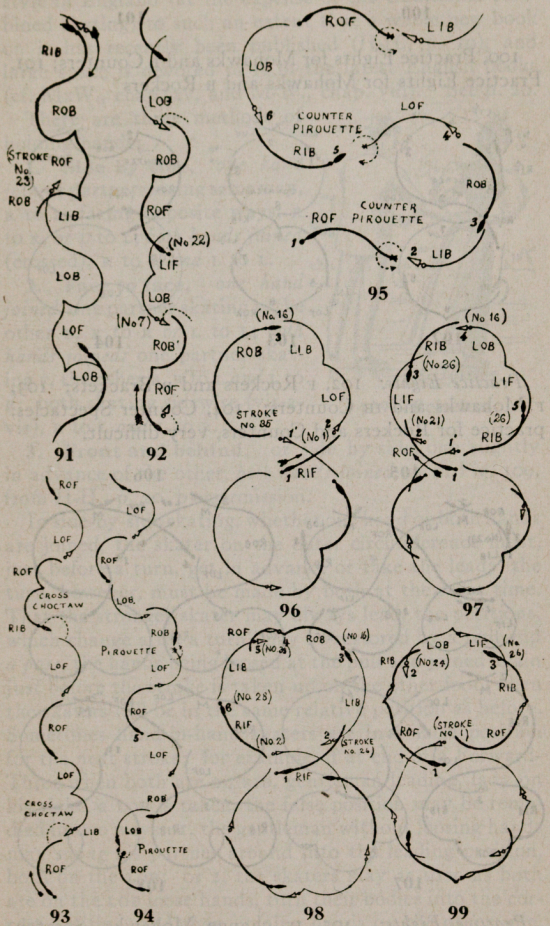



**90—Common Types of Rhythmical Combination**

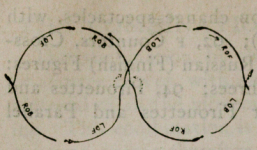
(a) *In field.* The familiar Promenade Step, originated by the Misses Plimpton, daughters of the inventor of the roller skate (MxW, 262). (b) One of the many variations of it, "The Spy Pond Polka," named by Col. C. E. Fuller. (c) *In Circle.* "The Antihypochondriac" (face to face, MxW, 277) from Holletschek[7], p. 124. (d) *In Eight.* Once back and forward Eight. (e) *In Wing-Eight.* "The Jägendorp" (from H[7]. 143, MxW, 265).

> "She can turn, and turn, and still go on
> And turn again."—*Othello*, 4, 1, 264.

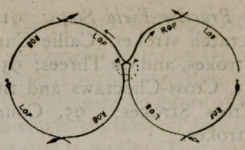
*Practice Field Steps:* 91, 10B change spectacles, with scratch strokes (Callie Curtis); 92, F Counters, Cross-Strokes, and OB Threes; 93-5, Russian (Finnish) Figures: 93, Cross-Choctaws and 1B Threes; 94, Pirouettes and Cross Strokes; 95, Counter Pirouettes and Parallel Strokes.




*Practice Eights:* 96, 1F and once-back; 97–98, On to Richmond and Scratch Strokes and OB Threes; 99, F and B Brackets, with Scratch Strokes.

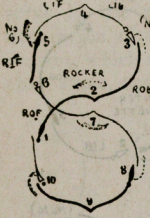


100



101

100, Practice Eights for Mohawks and F Counters; 101, Practice Eights for Mohawks and B Rockers



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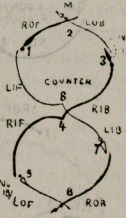

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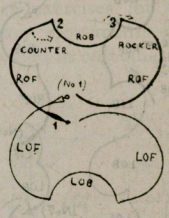
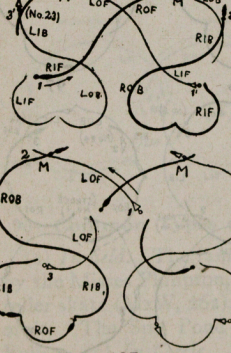


104

*Practice Eights:* 102, F Rockers and B Brackets; 103, F Mohawks and IB Counters; 104, Counter Spectacles, practice for Rockers and Counters, very difficult.

105



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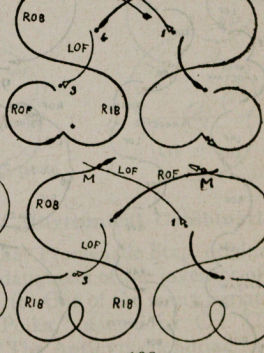

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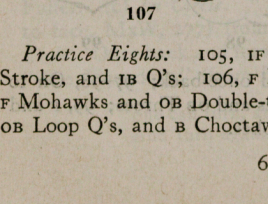

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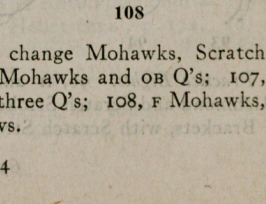


*Practice Eights:* 105, IF change Mohawks, Scratch Stroke, and IB Q's; 106, F Mohawks and OB Q's; 107, F Mohawks and OB Double-three Q's; 108, F Mohawks, OB Loop Q's, and B Choctaws.

## HAND-IN-HAND SKATING

This kind of skating ought to be more popular in this country where, after the first snow comes, the available skating surfaces are small. The increase of artificially frozen ice-rinks has been the means of popularizing this style in England (at the expense of the traditional combined skating) to such an extent that a whole new book on it has recently been published (H-H., p. 19), and large space is devoted to it in the latest English books (cf. MxW., chap. xv, and M-W., chap. viii). See p. 20.

There are three methods of holding hands:

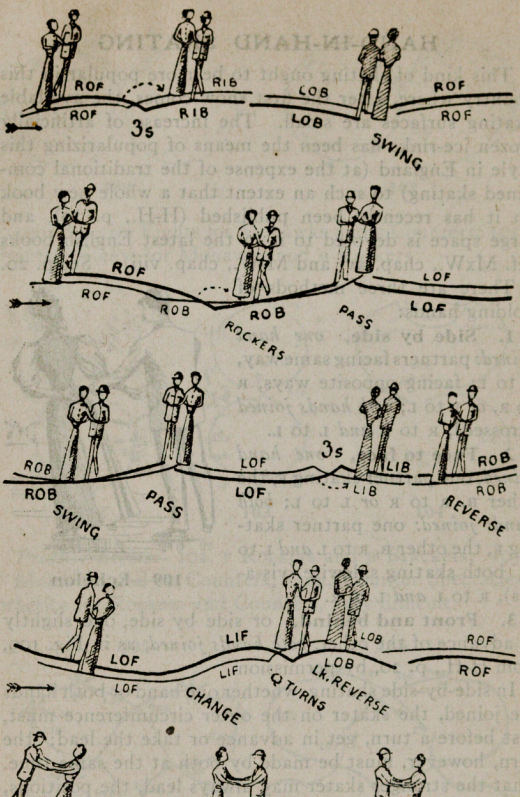
**1. Side by side,** *one hand joined:* partners facing same way, R to L; facing opposite ways, R to R, *or* L to L; *both hands joined* (crossed), R to R *and* L to L.

**2. Face to face,** *one hand joined,* one partner skating F, the other B, R to R *or* L to L; *both hands joined:* one partner skating F, the other B, R to L *and* L to R; both skating sidewise (vis-a-vis), R to L *and* L to R.

**109—Echelon**

**3. Front and behind,** or side by side, one slightly in advance of the other, *both hands joined,* as in Fig. 109, from H-H., p. 20, by permission.

In side-by-side skating, whether one hand or both hands are joined, the skater on the outer circumference must, just before a turn, get in advance or take the lead; the turn, however, must be made by both at the same time. That the stronger skater may always lead, the positions, which change after a turn, may be restored by a pull and *a pass,* the hands being loosed at the pull and joined again just before the stroke is taken up on the other foot, when the skaters will be in the same relative position as before. Sometimes hand-in-hand skaters are in a false position for the next stroke; for example, if at end of a Forward-Three when both are on RIB, gentleman leading, lady on his right, a LOB is taken, the false position may be remedied in two ways: 1, the gentleman without loosing hands may *swing* his partner around into the leading position, both on the LOB; or 2, the skaters may as soon as both are on the LOB loose hands, turn their bodies into the correct position, and then, joining hands on the other side, continue on the LOB. This is called a Reverse. Lock passes and reverses are made without loosing hands, Echelon fashion. See Figs. 110-114.

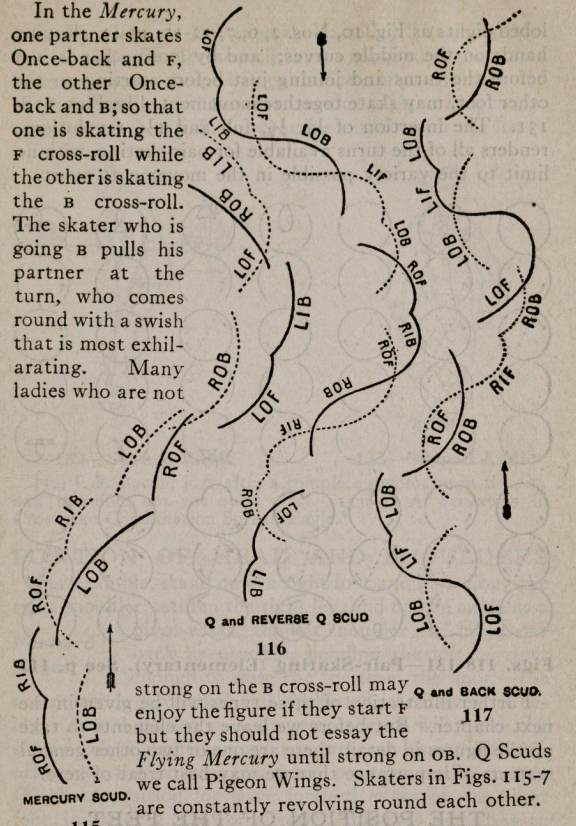



**110-14—Hand-in-Hand Skating** (from H-H, kindness of Longmans & Co.)

Fig. 110, Once-Back with Swing, and forward (side by side); 111, The Rocker-Pass (side by side); 112, Once-Back with Swing and Pass, and Once-Back with Reverse (side by side); 113, The Q Lock Reverse (Echelon); 114, The Double Mercury (face to face). Cf. Fig. 115.

The simplest form of side-by-side skating is the outside edge-roll and the cross-roll forward, then the promenade (varied by the insertion of Mohawks, turns, and changes of edge), and the once-back and forward (waltzing); of the face-to-face skating, the same rolls (one skated forward, the other backward), the Mercury, the Pigeon Wings, or Q Scuds. (Figs. 115-117, from M-W., 272, by permission.)

In the *Mercury*, one partner skates Once-back and F, the other Once-back and B; so that one is skating the F cross-roll while the other is skating the B cross-roll. The skater who is going B pulls his partner at the turn, who comes round with a swish that is most exhilarating. Many ladies who are not strong on the B cross-roll may enjoy the figure if they start F but they should not essay the *Flying Mercury* until strong on OB. Q Scuds we call Pigeon Wings. Skaters in Figs. 115-7 are constantly revolving round each other.




Q and REVERSE Q SCUD
116

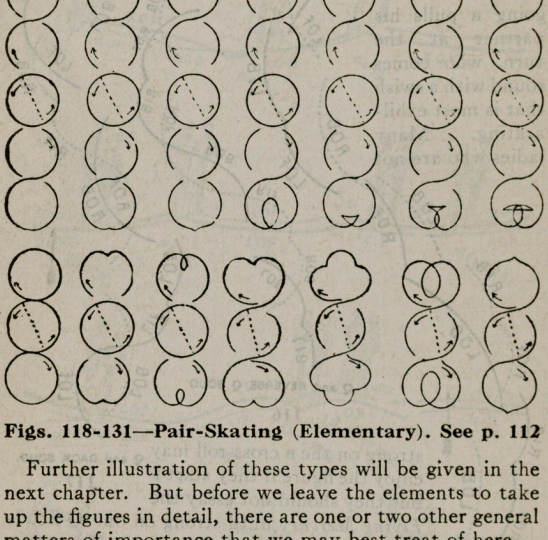
Q and BACK SCUD.
117

MERCURY SCUD.
115

## PAIR-SKATING

Another variety of skating for two, growing in popularity, is a combination of hand-in-hand skating with skating apart, the skaters often crossing, meeting, and touching or joining hands. It is a reversion to early American combination skating (Swift and Clark, pp. 66-72), in which all join in a center circle and then skate apart. This kind of skating provides the skater with as good "opportunity for the display of individual skill and of skill in adapting himself with precision to the powers of others" as English combined skating; and, what is more, gives opportunity, as English combined skating does not, for the performance of small curved figures, as well as large ones. Two skaters, for example, may skate such three-

lobed eights as Fig. 10, Nos. 2, 6, 7, 12-15, 41-43, clasping hands on the middle curves; and by loosing hands just before the turns and joining just before starting on the other foot, may skate together movements like Figs. 118-131. The insertion of ¼, ½, full and 1½ revolutions, renders all of the turns available for pair-skating, with no limit to the variety possible in the movements apart.



**Figs. 118-131—Pair-Skating (Elementary). See p. 112**

Further illustration of these types will be given in the next chapter. But before we leave the elements to take up the figures in detail, there are one or two other general matters of importance that we may best treat of here.

## THE POSITION OF THE FEET

In going from a curve on one foot to a curve on the other, the skater will find that in order to secure a graceful swing and a continuous glide without a hitch or kick, the feet must be put down on continuing or on parallel lines. In order to secure this parallelism, as will be seen by observing the position of the feet, marked for this very purpose in diagrams (p. 56, Nos. 1-40), one foot or the other or both must be turned farther in or farther out than is natural in walking or in plain skating. Ability to turn the toes out nearly, if not quite, at right angles, is almost essential to the clean performance of the Cross-Rolls, Mohawks, Choctaws, Brackets, Rockers, Counters, Pivot-Circles, and almost all continuous figures. It is not absolutely necessary to be able to turn both feet out at once,

as in Figs. 132-3. But even the so-called "weak" ankles can be trained to perform all that is required of them by a little practice at home before the ice comes. Herein, the English style is of the utmost service to American beginners. See pp. 166 ff., for practice exercises off the ice.

**132—Spread Eagle**

**133—Spread Eagle**

132, J. F. Bacon, just after a complete revolution in the air, and therefore not yet quite erect. 133, L. A. Servatius in Cross-foot Combination Spread Eagle.*

## POSITION OF HEAD AND SHOULDERS

For example, stand on the right foot and look along the right shoulder; stiffen the right leg, and on the ankle as a pivot rotate the left shoulder and hip as far back as possible, bending the left leg just enough to raise the toe from the floor,—the toe pointing downward and backward, the calves touching. Actual motion in a curve on the ice will cause the skater to lean slightly in order to preserve his equilibrium; otherwise, the extreme backward position is the correct (English) position for large forward edges on the right foot, inside (Fig. 149) or outside (Fig. 159) according to inclination. See p. 168, and *New Skating*, pp. 12, 13.

**Forward Edges**

**Backward Edges**

Repeat the exercise, only look along the left shoulder. This is the position for large backward edges, inside or outside, according to inclination. (Figs. 164, 167.) The striking difference in the two chief positions, therefore, is that the head,

*Servatius' Combination Spread Eagle starts with plain straight spread, then changes to straight with feet crossed as in Fig. 133; next changes to double Serpentine, then to Serpentine with one foot and straight with the other, alternately, feet still crossed; finishing with toes pointing in. Another variation is starting heel to heel, as in Fig. 133, change to toe to heel backward, then toe to heel forward, then heel to heel, legs straight; next changing to cross-foot, and finish with toes in,—all without a break. Servatius skates a curved Spread Eagle, toes in, with knees touching. But these are acrobatic feats rather than artistic skating, and should have been dropped from our schedule in 1891.

which is always turned in the direction of progression, looks over the employed shoulder on forward, and over the unemployed shoulder, on backward edges.

If, however, the edges are the beginnings of turns, the position of the head and shoulders is determined not by the normal requirements of the first curve, but by the rotation necessary to make the turn and by the pose necessary to maintain the resulting curve. Thus, as a home exercise for ankle, head, and shoulder action

**Forward Three**

in a forward three or rocker; stand in the position for outside forward (Fig. 159). Keep the eyes fixed on some distant object, while rotating the left shoulder *forward*, (Fig. 204), until just before the foot, if on the ice, would have to turn (the turn on the floor may be made by lifting the heel and letting the rotation of the shoulders pull the foot round); just before, or during the turn, draw the left shoulder back into position for the inside back edge, and keep the eyes still fixed on the same object, looking now over the left shoulder.


**134–Position for Three or Rocker**


**135–Position for Bracket, Counter**

This will help keep the tail of the three on the ice large.

**Forward Rocker**

If, instead of inclining upon the inside edge back at the turn, the skater holds the body erect, and carries the heel round nearly 180° drawing back the shoulder will then draw him on to the outside back, and the turn will be a rocker (Fig. 233) instead of a three (Fig. 231).

Stand now in the same outside forward position, but instead of rotating the shoulders *forward* for the turn (Fig. 134), rotate them *backward* (Fig. 135). The head will now have to follow the left shoulder round into the normal position for the back edges, which will be outside, if the heel is not lifted (a Counter, Fig. 234); inside, if the heel is lifted and carried well round and out at the turn (a Bracket, Fig. 232).

**Forward Bracket**

**Forward Counter**

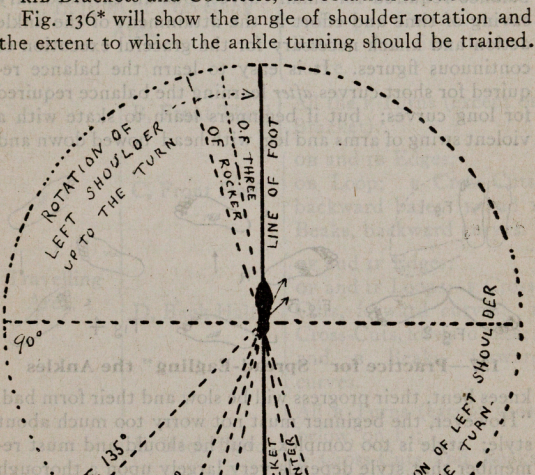
"It is excellent practice," Wood says (p. 40), "to make the turns in front of a looking-glass without any skates on at all. By means of the glass, the beginner can see for himself that he gets into the correct body position for making the turn; and, making the turn on the carpet, he can see (as he cannot on the ice) that he secures the correct position for the new edge. He will find that the

familiarity with the correct position which he thus gains will greatly assist him when on the ice." See p. 168.

Get the differences firmly fixed in your mind, like the cautions in regard to your golf-strokes. Thus you will remember that for

ROF Threes and Rockers, the rotation is forward.
ROF Brackets and Counters, the rotation is backward.
RIF Threes and Rockers, the rotation is backward.
RIF Brackets and Counters, the rotation is forward.
ROB Threes and Rockers, the rotation is backward.
ROB Brackets and Counters, the rotation is forward.
RIB Threes and Rockers, the rotation is forward.
RIB Brackets and Counters, the rotation is backward.

Fig. 136* will show the angle of shoulder rotation and the extent to which the ankle turning should be trained.




**136—The Degree of "English," to be put on the Shoulders and Ankles in the performance of large Edges and Turns**

Another gymnastic exercise for opening the ankles is to stand on one foot and rotate the other from the heel as far back as possible (Fig. 137, 1); or to stand as long as the muscles will permit with both heels and calves together

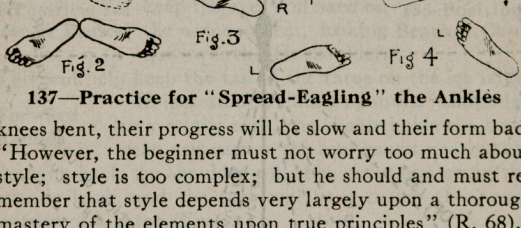
(*Based on S. C. p. 20, kindness of Macmillan & Co. The line of the Rocker and Counter and the line of the Three and Bracket, however, should change places.)

and the toes turned out as far as possible (Fig. 137,2). Even more practical is to walk forward toeing in as far as possible (Fig. 137, 3), and backward toeing out (Fig. 137, 4). See "Skating without Skates," p. 165, ff.

It is a wise precaution to get one's boots and skates ready early in the season; and practice like the above on an old carpet, *with the skates on*, will be found most helpful and economical in securing also that great essential, balance.

## BALANCE

The acquisition of the balance required for large curves on the ice is not only no hindrance to the acquisition of the balance required for small curves, but an extraordinary saving of time and effort in the attainment of the ankle action and knack necessary for the graceful execution of continuous figures. It is easy to learn the balance required for short curves *after* learning the balance required for long curves; but if beginners learn to skate with a violent swing of arms and leg, with head bowed down and



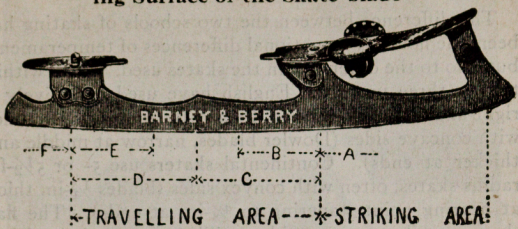

**137—Practice for "Spread-Eagling" the Ankles**

knees bent, their progress will be slow and their form bad. "However, the beginner must not worry too much about style; style is too complex; but he should and must remember that style depends very largely upon a thorough mastery of the elements upon true principles" (R. 68).

The table* opposite (Fig. 138) will be of service to the beginner in testing his balance. If he finds himself off the approximate position indicated, and shifting unsteadily, he is warned that the attitude of the body above his feet must be incorrect. For the execution of large curves and turns, the carriage of the head and shoulders contributes most to the proper balance, the arms and unemployed leg being less active; for the execution of smaller curves and continuous figures, the head and shoulders are less active, and the proper balance is aided by the action of the arms and unemployed thigh, leg, and foot.

*Based upon observations of the skating of Mr. A. F. Hulbert, the first winner of the British Special Test. From M-W. pp. 66 and 239, by permission of A. D. Innes & Co.'s successors, Ward, Lock & Co., London.

**138—Shift of Balance in the Various Figures Bearing Surface of the Skate-blade**




A, In front of Travelling Area.
- B Changes of Edge, continuous stroke; OF Bracket.
- IB Loop; F Cross-Cuts and Beaks, end first forward curve.

Travelling Area.

B, Front Third
- All the F Turns (except OF Bracket).

C, Front Half.
- OB and IB Edges;
- OB Loop; F Cross-Cuts, backward base; F and B Beaks, backward curves.

D, Back Half.
- OF and IF Edges;
- OF and IF Loops; F Cross-Cuts, forward curves; B Cross-Cuts, forward base; F and B Beaks, forward curves.

E, Back Third.
- All B Turns (except those below, on F);
- B Cross-Cuts and Beaks, end of first backward curve.

F, Behind the Travelling Area.
- F Changes of Edge, continuous stroke, IB Three, and B Brackets.

## BOOTS AND SKATES. See Primer, p. 9

A good skater never wears straps or very sharp skates; and he never complains of weak ankles. Did you ever hear a skater complain of weak knees, or weak hips?

### Boots

His shoes, however, must not be too high, and must fit. The eyelets should go well down toward the toe, so that if the upper stretches, the edges may be brought together by tighter lacing. (Always carry an extra lacing.) A thick tongue, or a pad under the tongue, may render a loose shoe serviceable or a stiff one comfortable.

The difference between the two schools of skating has been due not only to national differences of temperament, but also to the difference in the skates used. Until within two or three years the English have used exclusively a right-angled blade ground to a 7-ft. radius, sometimes with concave sides (Dowler blades, narrow at middle and thicker at ends). Continental skaters use 5- or 5½-ft. radius skates, often with convex sides (blades ¼-in. thick at bearing point, tapering to ⅛-in. at ends). The flat skate contributes to a stable equilibrium, permitting large curves on unbent knee in a quiet pose; the sharp rock skate causes unstable equilibrium and requires a bent knee and a swing of arms and unemployed foot to maintain balance on short curves. Salchow (Fig. 12) uses a parallel sided blade, flat in the middle for big curves and turns and sharper at both ends for loops, cross-cuts, and beaks. Most American rocker skates in stock patterns of all grades were ground to a radius of 4- or 4½-ft.! a fact which is alone sufficient explanation of the difficulty popularly associated with figure-skating, and for the persistence of the "weak-ankle" fiction. Beginners should not use a sharper rock than a 7-ft. radius. When the proper balance is acquired, one can make just as big curves and maintain just as accurate balance on a 6-ft. radius blade, and also can do the shorter rink curves and turns and continuous skating much easier. For the new round-toed skates, see p. 140, and *Primer*, p. 10.

The most serviceable single blade for all purposes is the new 6-ft. rock, Barney & Berry Continental, or International with an extra long outside toe-clamp. A self-fastening skate is useless for figure-skating, unless it has a *universal* sidewise adjustment; for the blade should be under the ball of the foot, not under the middle of the sole. A skate should not be much longer than the boot, even for "children to grow to."

Messrs. Barney & Berry will supply you at a slight extra cost with a 7, a 6, or a 5-ft. radius blade; and at a reasonable price during the summer will grind your skates and re-nickel them in a thorough and workman-like manner. Never send a good pair of skates to a hardware shop or a repairer, to be ground on a small, coarse emery wheel; it may be cheaper and more convenient, but the blade is generally left rough,—practically worthless for artistic skating.

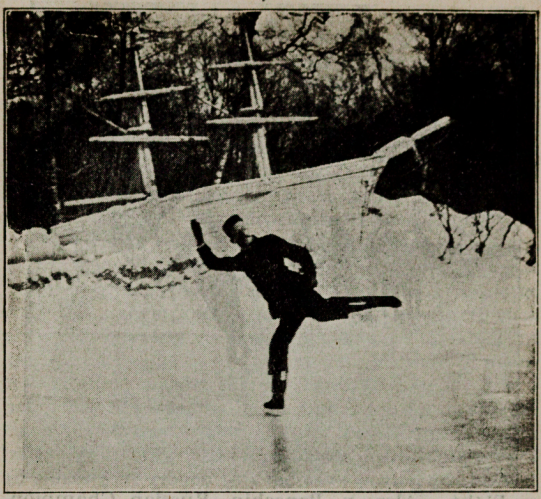
> "Steel, if thou turn the edge, or cut not, I beseech on bended knees thou mayst be turned to hobnails."—Shakespeare, *2 H. VI*, 4, 10, 59.

IF **Eight. Alex: v. Panschin, Russian Champion, Feb. 1900**

"Master o' the Rolls."—*Henry VIII*, 5, 1, 35.
"'Tis a good form."—*Timon of Athens*, 1, 1, 17.

**Gilbert Fuchs (Munich Skating Club), St. Petersburg, 1896**

"In form and moving how express and admirable!"
—*Hamlet*, 2, 2, 317



ROB **Spiral "Alesander," A. Panin, in the Yusupov Garden, St. Petersburg, 1897**

"The great swing and rudeness of his poise."
—*Troilus and Cressida*, I, 3, 208.

LOB. **F. Otto, Berlin Skating Club, Jan. 14, 1900**

"He apprehends a world of figures here,
But not the form."—*I Henry IV*, I, 3, 210.

"His arms spread wider than a dragon's wings."
—*I Henry VI*, I, I, 11.

# PART III HOW TO DO IT

## Brief Hints and Cautions for Use on the Ice. With References to the Best Literature for Detailed Descriptions and Illustrations

NOTE.—*It is taken for granted that the reader can do plain skating and the lap-foot circles, and has read of Part I at least pages 14, 28, 40, and of Part II, about the Elements and Strokes, especially pages 68-74.*

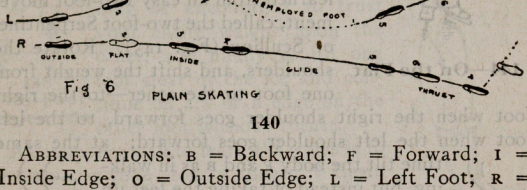



Fig 6 PLAIN SKATING

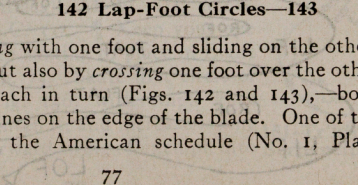
140

ABBREVIATIONS: B = Backward; F = Forward; I = Inside Edge; O = Outside Edge; L = Left Foot; R = Right Foot; ROF = Right Outer Forward; LIB = Left Inner Backward; Empl. = Employed, foot on the ice; Unempl. = Unemployed, foot off the ice. **B** = Bracket; **C** = Counter; **Ch** = Choctaws; **M** = Mohawks; **R** = Rocker; **S** = Serpentine, or Change of Edge; 3 = Three-Turn; + = Cross Stroke (F, in Front; B, Behind); × = Scratch Stroke (F, behind, usually outside edge, = Reverse On to Richmond, ⅄; B, in front, usually inside edge, = On to Richmond). For abbreviations to books, etc., see pp. 18, 19, 20, 21.



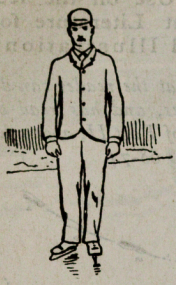
141

Observe that the thrust is made when the feet are at an angle of about 45°. (Figs. 140 and 141.) ¶ Do not thrust off the toe, as in walking. Observe also that progression on the ice is made not only by *thrusting* with one foot and sliding on the other, but also by *crossing* one foot over the other and sliding on each in turn (Figs. 142 and 143),—both ways in curved lines on the edge of the blade. One of the requirements of the American schedule (No. 1, Plain




142 Lap-Foot Circles—143

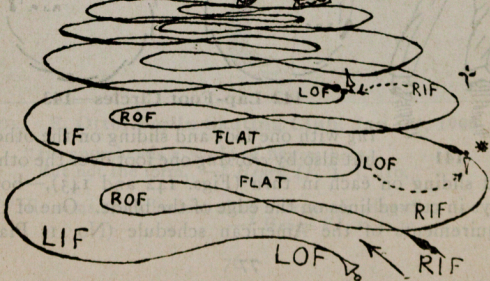
Skating) is skating on the flat of the blade (Fig. 144). This requires great nicety of balance, for it allows neither thrust nor edge. Observe that the motive power, then, must come entirely from the momentum imparted by the swing of the body. The combination of this momentum with an edge instead of with the flat of the skate, without obvious thrust, is the proper motive power of the most graceful and easy figure-skating. This combination may be best learned from an easy two-foot movement, called the two-foot Serpentine, or Sculling (Fig. 145). Rotate the shoulders, and shift the weight from one foot to the other—to the right foot when the right shoulder goes forward, to the left foot when the left shoulder goes forward; at the same time tilt the body F and B as in walking, but instead of taking the feet up alternately, slide on both feet, inside edges. Prolong the slide, and just as the forward inside edges are catching the power (near the heel) the other edge will become the flat of the blade (Fig. 146). Slide still longer, until the lobes intersect (Fig. 147)—turn the ankle and the flat will become outside edge, and you will be skating both inside and outside edges at once. (The thickened line in the diagram indicates the power edge; the skater in Fig. 148 is shifting from R to L, in Fig. 147, from L, *after* catching power; in Fig. 147, from L to R, just *before* catching power.) When you have acquired good speed, a backward twist of the left shoulder at *, Fig. 147, will



144—On the Flat


145 Sculling


146 Two-Foot Serpentine




147—Intersecting Two-Foot Serpentine

pull the left foot off the ice, and you may continue on the RIF in good form (Fig. 149). A similar twist at †, Fig. 147 (without English, p. 81), will give you a LOF (Fig. 150).

148
**Two-Foot Serpentine**

The backward edges on one foot may be developed in the same way from a backward two-foot Serpentine, same movements except that power is caught near the toe of the blade.

These Serpentines may be skated with the feet tracking instead of parallel, but a much nicer balance is required. By throwing one foot out of line (Fig. 151), you may be encouraged to trust your entire weight upon the other, and finally to lift one foot clear of the ice and continue on a F or B edge on the other foot without thrust.

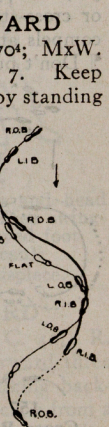
149—RIF

A commoner way to learn the edges is to prolong the glide from a thrust. ¶ Begin by learning to glide on one foot as long as you can. ¶ Learn the edges skating alone, depending entirely upon yourself, or only on the aid of a friendly hockey stick, held between *two* skaters in front. ¶ Keep the unempl. turned down and out, near the ice, and behind the empl.

150—LOF

## INSIDE EDGE FORWARD

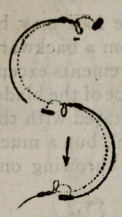
**Roll** (Half-Circles). M-W. $70^{4}$; MxW. $106^{31}$; B $67^{13}$; S. C. $30^{1}$; R 7. Keep center of gravity over the empl. by standing erect, with unempl. behind turned well out (Fig. 149). *Turn the toes well out and down* (Fig. 9, p. 28) for the next stroke, which should be taken before the impetus for the first curve is spent, and at right angle to the line of progress (Fig. 152). ¶ Don't skate full front, with legs a-straddle, feet parallel (Figs. 153-4). *Primer*, p. 28.




151-Tr'king Serpentine

**Eight** (Full-Circles). M-W. $81^{8}$; MxW $108^{22}$; B. $69^{15}$; S.C. $33^{8}$. ¶ Keep your eye on the center when skating to place in Eight (Fig. 155). See p. 75. Skate first circle of double Eight (Fig. 156) with empl. knee bent; then straighten it, and increase failing momentum by forward swing of unempl. into

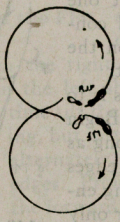
position for next stroke. ¶ Don't "unwind" too soon—keep the unemployed back as long as possible.



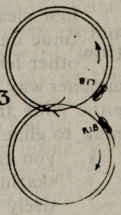
**152—IF Roll**
Right Figure

**153—IF Roll**
Wrong Figure

**154**
Wrong Position



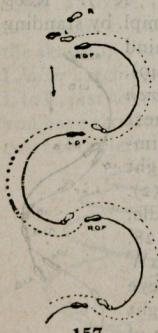
**155—IF Eight**



**156—IF Double Eight**

## OUTSIDE EDGE FORWARD

**Roll.** M-W. $72^5$; MxW. $114^{25}$; B. $74^{24-5}$; S. C. $31^1$; R. 73, 76. Develop from lap-foot (Figs. 142-3), or cross-step (Fig. 137, 3), turning toes well in, which compels an outside edge in full half-circle (Figs. 157-8). ¶ Don't push from the toes. See p. 139.



**157**
**Cross-Roll**

To acquire good balance and strong, large curves on plain roll, English the shoulders (Fig. 159) and look over empl. shoulder (Fig. 160). If you swing the unempl. foot (Figs. 161-162), ¶ don't carry it high or far in front of empl. Bring the empl. quietly forward (the corresponding shoulder with it); and, looking in the direction in which you are going to strike, turn over on to the inside edge and strike immediately, without Serpentine. ¶ Don't kick, or curl up the unemployed behind. Cf. *Primer*, bottom p. 26.

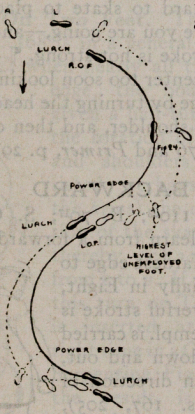
**158**
**Cross-Roll**

**Eight.** Fig. 10, No. 1, p. 29. M-W. $72^{5}$; MxW. $116^{26}$; B. $73^{22}$, $76^{26-7}$; S. C. $33^{9}$; R. 73. Easiest as a Cross-Roll. MxW. $118^{29}$, $121^{31}$; B. $71\text{-}9^{19-23}$; S. C. 38. ¶ For double circle, don't "wind up" too soon—keep the unemployed back as long as possible.

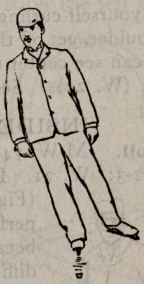
**159**—Shoulders sidewise. Quiescent unemployed foot. (English.)

**160**—Shoulders sidewise. Head looking over employed shoulder.

For these eights in the International style, see pp. 141-2 and 175, the *New Skating* p. 15, and *Primer*, p. 26 ff.




**161—Outside Edge Roll**



**162**—Shoulders and head full front. Free swinging unemployed foot. (American)

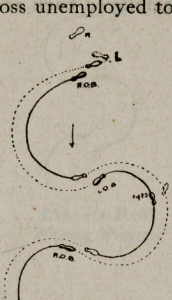
See Frontispiece.

## OUTSIDE EDGE BACKWARD

Fig. 163. M-W. $77^{7}$; MxW. 117; S. C. 40; R. 74. **Roll.** Best learned from an inside forward three (Fig. 207), or practice step, Fig. 137, 4, walking backward. The stroke from the strict outside back is from a bit of final inside; but the roll is usually skated with a kind of cross stroke, only one foot is dropped, heels out, into position on the traveling edge, not *across*, but exactly

*behind* the other, the body swing from OB to OB being quite sufficient to supply momentum, without any thrust. The transition step is illustrated in Figs. 164-5. Do not hurry. Throw yourself well on to the traveling edge boldly at the start. ¶ Don't cross unemployed too far over.

**164**
OB, **Just Before Shift**




**163—OB Roll**

**165**
OB, **Just After Shift**

**Eight.** B. 76-9[28-33], S. C. 38, M-W 81, MxW. 118, R. 76. This Eight is hard to skate to place, because it is difficult to see where you are going,—and hard to make large, because the stroke is not strong. ¶ If you find yourself curling into the center too soon looking over L shoulder, get off the hard edge by turning the head until you can see center over the R shoulder, and then change back (W. 22). See also p. 176 and *Primer*, p. 29.

## INSIDE EDGE BACKWARD

**Roll.** M-W 74-7, MxW 110[23]; B. 70[17]; S. C. 36; R. 72-3; W. 21. Easiest to learn from a forward-three (Fig. 205). Hardest edge to perfect, especially in Eight, because a powerful stroke is difficult. If unempl. is carried behind, toes down and out, head turned in direction of progress (Figs. 167, 205), this position must be abandoned at the stroke. Some American skaters (like Mr. Evans), therefore, advise carrying the unempl. in front all the time. See p. 141, 177 ff.

**166—IB Roll, Start**

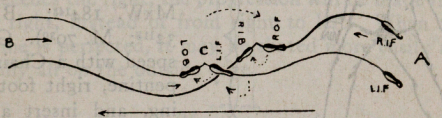
**167-IB Roll, Underway**

**Eight.** M-W. 82[7]; MxW. 110[24]; B. 81[18]. In the double circle Eight, the unemployed must be kept in front as long as possible. In a *large* single Eight there is time

to carry the unemployed back. Fig. 166 shows an awkward stroke, feet apart, chiefly by body swing; the unemployed is then slowly carried back into position (Fig. 167) until the curve is at right angle to line of progress; then it is put down parallel with the employed; and if kept close to it, may receive strong thrust from the employed as it leaves the ice. But at best, it is a very awkward and difficult movement. ¶ The flatter the body is "Englished"—to get the line of shoulders and skate parallel—and the farther the head is turned in the direction of motion, the easier to hold the curve out (W._22). See also p. 135, and *Primer*, p. 30.

"The vilest stroke."—SHAKESPEARE, *King John*, 4, 3, 48.

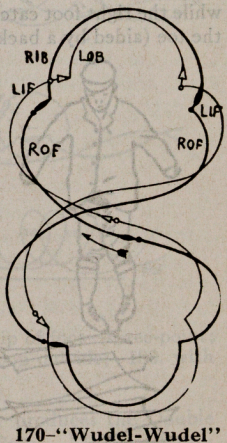
## CHANGE OF DIRECTION—TURNS




**168—Change of Direction on Two Feet**

**1. On Two Feet.** The progression of the body in Fig. 168 is in a general Serpentine line from A to B; if at C, when nearly all the weight is on the left inner edge, the body is given a half-turn by the rotation of hips and shoulders (assisted perhaps by the arms) the direction of the skates is thereby changed from F to B. If, now, this turn or Three* is inserted at the right time in a *Chain*-Serpentine, Fig. 169, the result is the simple Grapevine (Fig. 171). Observe the edges and the alternation of the leading foot in 169 and in 170—a combination in an Eight of 168 and 169. The secret of


**169—Chain Serpentine**

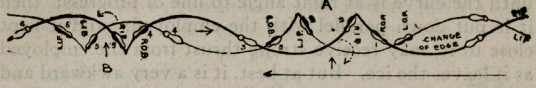



**170—"Wudel-Wudel" (H 247.)**

*"'Fit for her turn, which the base vulgar do call 'Three.' "—SHAKESPEARE, *T. S.*, 1, 2, 170, *L. L. L.*, 1, 2, 51.

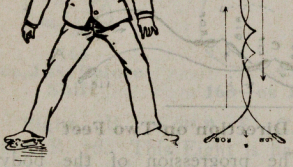
## The Grapevine

Is a semi-circular swing of the body above the hips, which perpetuates the momentum generated by the pull of the

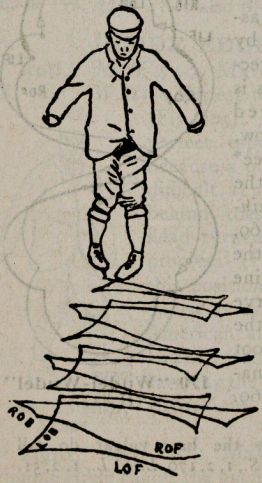



**171—The Simple Grapevine**

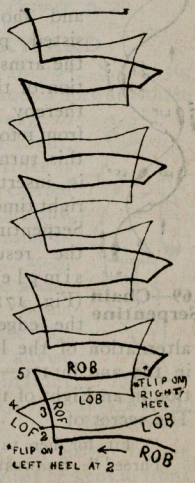
heels together (exaggerated in the Scissors, Figs. 172-3), and the push of the toes (exaggerated in the Chinese Grapevine, Figs. 174-5) according to the diagrams which, followed carefully on the ice, will serve better than any description. (But Cf. M-W. 263[83]; MxW. 184[143]; B. 129-32[118]; M. 79[30]). Get up speed with a Chain Serpentine, right foot leading, and insert a turn from forward to backward. The secret of success is in the temporary awkward position of the feet at A, Fig. 171, heels together, the right just after the turning, the left just before. Now while the right foot catches power with a strong edge near the toe (aided by a backward twist of the right shoulder),




**172—The Scissors—173**

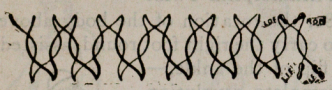



**174—B Chinese Grapevine**




**175—F Chinese Grapevine**

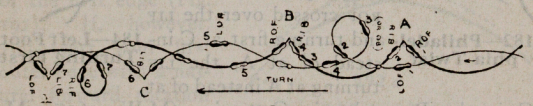
the left, receiving most of the weight of the body, acts as a pivot, turns slowly backward, and follows the right in a cross serpentine line. The right, now changed to OB, slows up, and allows the left, while changing to IB, to pass it.




**176—The Rail Fence** (a compressed Single Grapevine)

Then comes the more difficult turn, from backward to forward. The right foot turns first, and the secret of success is in the temporary awkward position of the feet at B, toes in. Aided by a forward thrust of the right shoulder, the right foot catches power near the heel; and the left, receiving most of the weight, acts as a pivot, turns slowly forward, and follows the right as at the start. If the left foot precedes the right, the progression will be made from left to right, instead of from right to left. When this grapevine is perfected, it may be skated more easily and gracefully all on the outside edge.


177

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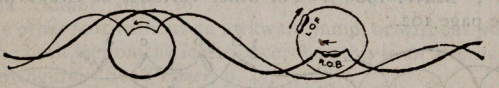


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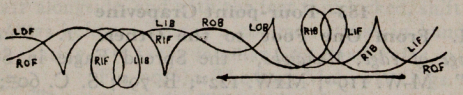
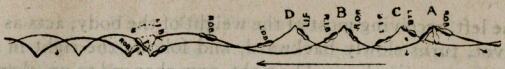



180

**Double Grapevines:** 177, with flip of foot—three-point; 178, with loop inside; 179, with loop outside; 180, with double loop.

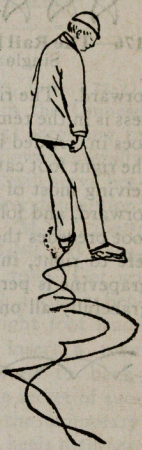
A whole revolution of the body produces the Double Grapevine (M-W. 264[84]; M. 80[32]; MxW. 185[144-5]; B. 133[119-20]). (Figs. 177-9.) A revolution and a half produces the variety illustrated in Fig. 180. The flip of the foot of Fig. 177 is characteristic of the Philadelphia Twist (Fig. 181, M-W. 266[86]; M. 83[34]; MxW. 187[146];



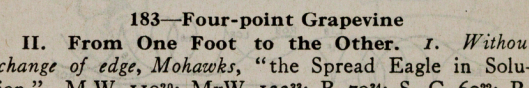

**181—Philadelphia Twist**

B. 134[121]). In Fig. 182, the rotation of the body above the hips is just going to carry the right foot round, assisted by a flip of the ankle,—the complete revolution leaving four points up. If at the first grapevine turn (A, Fig. 183) the left foot is turned first (Fig. 184) and the right swings round parallel with it by a half revolution of the body, the points C D will be *inside* A B. If the curve A B intersects C D (as it will, if the turns are made with the legs wide apart) the result is the Scissors Grapevine (not the Scissors, Fig. 172). Fig. 183, made with the ROF crossed over the LIF and turning first at C instead of at A, the LIF turning at A instead of at C, is the Pennsylvania Grapevine (M-W. 265[85]; M. 83[33]; MxW. 190[149]). For other varieties of Grapevine, see page 102.

**182—Philadelphia Twist**

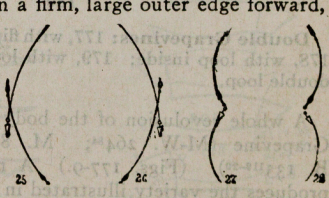


**184—Left Foot Turning First**




**183—Four-point Grapevine**

**II. From One Foot to the Other.** *1. Without change of edge, Mohawks*, "the Spread Eagle in Solution." M-W. 119[20]; MxW. 122[38]; B. 79[34]; S. C. 60[22]; R. 89[15]; W. 37. Start on a firm, large outer edge forward, right foot; flatten (English) the shoulders into the plane of the right skate by carrying the left shoulder way back; turn the toe of the left foot as far out as possible (Figs. 189-90). By a gentle tilt of the body, shift the weight from the right

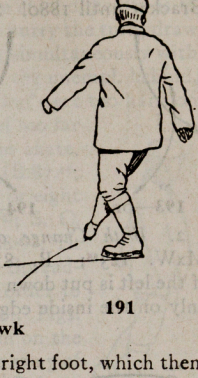


185 186 187 188

foot to the left (Fig. 191). If your shoulders are flat enough, the left foot will be in position to drop neatly on

189

190

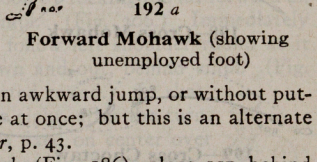


191

**Forward Mohawk**

to the outside edge back behind the right foot, which then becomes the unemployed.

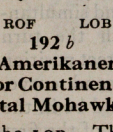
Put only the toe of the skate down first; the body will then give the rest of the foot its correct direction in nearly the same curve as that of the first edge (Fig. 192). If, however, you start your first outer edge with a natural forward rotation of the left shoulder, you cannot shift to the other foot without an awkward jump, or without putting both feet on the ice at once; but this is an alternate foot figure. See *Primer*, p. 43.




192 *a*

**Forward Mohawk** (showing unemployed foot)

To do the IF Mohawk (Fig. 186), place LIB behind the RIF alongside, and with the feet thus locked, shift the weight as before. This is a common stroke in hand-in-hand skating. (Cf. the familiar *Spy Pond Polka*, p. 62, Fig. 90, *b*). The back Mohawks (Figs. 187-8) are familiar strokes from OB to OF and IB to IF, which are made easier if, just before the stroke, the body is turned very much round in the direction of motion (W. 40).



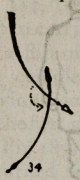

192 *b*

**Amerikaner or Continental Mohawk**

If, in doing a ROF Mohawk, you rotate the L shoulder, hip, and leg so far back as to force a turn, by lifting the R heel you can get a strong thrust from a short RIB on to the LOB. This vigorous stroke is the "Amerikaner" of Continental skaters, which they got from Callie Curtis in 1869 (see p. 58). It seems very improbable that it did not

occur at once to the American, or to his foreign imitators, to prolong the RIB and skate the movement all on one foot —the F Bracket,—but we have no printed record of a Bracket until 1880! See p. 48. Cf. pp. 155 ff., 186 ff.

193—OF

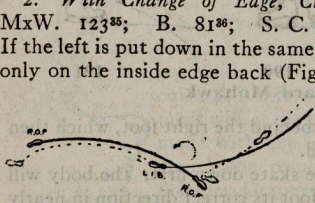


194—IF

195—OB

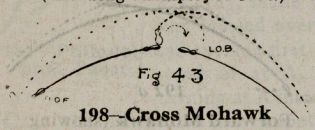
196—IB

2. *With Change of Edge, Choctaws.* M-W. 122[21]; MxW. 123[35]; B. 81[36]; S. C. 61; R. 89, W. 37. If the left is put down in the same way as in the Mohawk, only on the inside edge back (Fig. 197), the figure is the forward Choctaw. There are four Choctaws (Figs. 193-6).




**197—Choctaw**
( Showing unemployed foot.)

The back Choctaws (Figs. 195-6) are familiar strokes OB to IF, IB to OF, used in connecting F and B Threes. Fig. 85, p. 60.

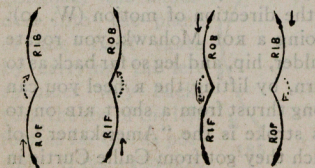



**198—Cross Mohawk**

If the unempl. is carried around *in front* and put down, toes in, not perhaps, without a slight jump the result is the awkward connecting stroke called the Cross Mohawk, Fig. 198, without change of edge, and the Cross Choctaw, Fig. 199, with change of edge.


**199—Cross Choctaw**

**III. On One Foot—The Four Turns.** Review the details of position, etc., on pp. 69-70. Remember that in all the turns the body must turn the feet, not the feet the body. Therefore, get into correct position on a steady edge and turn the body well round from the hips before making the turn; and simultaneously with the turn assume correct position for the second curve, which should be in the general line of the first curve, not curled in at the end of it.




200 OF 201 IF 202 OB 203 IB

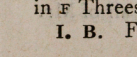
**1. Threes.** (Figs. 200-3). For position, see page 70 and Figs. 204-8. Cf. pp. 143, 180, *New Skating*, p. 21.

**I. OF.** Fig. 200. (M-W. 89-93; MxW. 133[58]; B. 84[38]; S. C. 36[11]; R. 80; W. 25.) The chief difficulty is to keep the second curve large. ¶ Don't hurry the turn; draw the L shoulder back and look over it simultaneously with the turn, or just before it; and keep the unempl. behind, with toes turned out and down. ¶ Don't get too hard on the inside edge, or travel too far back on the heel of the skate. Skated together in field (B.87.[40]; S. C. 39; Sp. E. 147[45]), or eight (Fig. 10, No. 3; B. 87[41]; S. C. 41[12]; W. 24-6; SpE. 148[46-8]; H. 28[3]), the feet must be Spread-Eagled heel to heel, in order to connect the curves (Cf. Figs. 195-6). The momentum on the new edge is given by the sway of the body. Cf. p. 181, *Primer*, p. 35.

**204**
OF **Three**
1st Curve OF

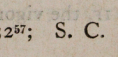
**I. F.** Fig. 201. (M-W. 87-89; MxW. 131[56]; B. 89[45]; S. C. 39; R. 82; W. 25.) The chief difficulty is to hold a long, steady curve before the turn. ¶ Don't bring turn too soon by rocking too far forward on blade, or swinging unempl. (Fig. 206.) Immediately after the turn let head follow left shoulder round as it draws unempl., toes down and out, behind empl. (Fig. 207, just started round.) In skating to a large eight, after the turn, keep the eyes fixed on center over the R shoulder as long as possible—then turn head slowly and look for it along over the L shoulder, the correct position for OB (W. 26). Cf. p. 181 and *Primer*, p. 38.

**205**
OF **Three**
2d Curve IB



**206**
IF **Three**
1st Curve IF

**O. B.** Fig. 202. (M-W. 95; MxW. 134[59]; B. 89[43-4]; S. C. 45; R. 81; W. 28.) The main difficulty is to hold a strong IF edge. ¶ Don't tilt forward on to the toe of the skate, but keep erect and hold unempl. well back. The turn must be made by conscious effort,—the foot cannot be left to curve round of itself as in F Threes. See p. 183 and *Primer*, p. 38.

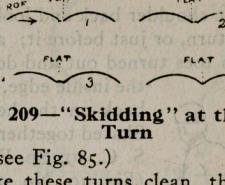


**207**
IF **Three**
2d Curve OB

**I. B.** Fig. 203. (M-W. 93[13]; MxW. 132[57]; S. C.

$46^{14}$; B. $90^{46-9}$; R. 82; W. 28.) The most difficult turn of all. Get hard on the edge and turn head and shoulders well round *before* the turn (Fig. 208). Throw weight far back on heel of skate, turn toes out with brisk muscular effort, and swing unemployed gently around F and then back again into place for OF. (For back threes to center—S. C. $62^{28-4}$,—see Fig. 85.)

**208-Position just before an IB Three**

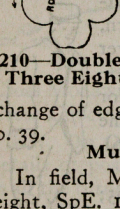



**209—"Skidding" at the Turn**

In order to make these turns clean, there must be no sliding on the flat of the skate during the transition from one edge to the other. In Fig. 209, 1, there is a scrape in getting from OF to the flat; in 2, in coming off the flat on to the IB; in 3 there is a scrape during the turn both in coming off the OF and getting on to the IB ("dull skates!"); in 4, the balance is right and the turn clean (R 81). See *Primer*, p. 37.

### Two Turns, or Double Threes

An even number of turns brings the skater upon his original edge; an uneven number of turns upon the other edge in the other direction. OF two turns end with the difficult IB Three, and are therefore harder to skate than three turns either in field, M-W. 106; S. C. 48; SpE. $153^{54}$, or in eight (Fig. 210), MxW. $137^{63}$; B. $94^{50}$; S. C. 49; SpE. $150^{50-3}$; H. $28^{4}$.



**210—Double-Three Eight**

Alternate OB two turns are not difficult, if the unempl. is kept back after the first turn; but alternate IB two turns are most difficult to connect, without either a short change of edge or a scratch stroke. See p. 183, *Primer*, p. 39.

### Multiple Turns, or Chain Threes

In field, M-W. 106; MxW. $139^{64-6}$; B. 94. In eight, SpE. $169^{77}$. In chain threes, the rotation of the head and shoulders and the swing of the arms are continuous,—only the balance shifting from toe to heel, according as the turn is forward or backward. Started OF, the rhythmic swing of Mr. J. F. Bacon's unempl. foot,—outward, aiding the forward curve (with a vigorous turning out of the empl. on the heel) and inward, forcing the backward curve (with a vigorous pull in of the empl., on the toe), produces as harmonious effect as the goldfinch's combination of his song and serpentine flight; and started IF, the vigorous but graceful back threes in the air of Mr.

Herbert S. Evans' unempl., produce a more quiet but no less harmonious effect. It would take a biograph series to do justice to either: they must be seen to be appreciated. Fig. 211 represents Mr. Bacon just starting on a new chain, OF; Fig. 212, the unempl. just coming down to help the turn OF to IB, and Fig. 213, the beginning of the IB. With this rhythmical scissors-like open and shut of the legs, the curves of course are short, but the action is full of life and grace.

211

212

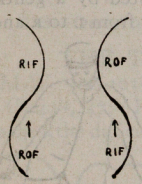
213

**Random Shots at J. F. Bacon's Chain Threes**

Before taking up the other turns, we must consider briefly another important movement, which should be perfected in combination with these threes first.

## CHANGE OF EDGE

**The Four Serpentines.** Figs. 214-217, M-W. 83-4; MxW. 125-30; B. 98-100; S. C. 34-5, 42-3; R. 75; W. 23. The change of edge on both feet has already been illustrated (p. 78 ff.) On one foot, the change from inside to outside is easier than from outside to inside. ¶ Just at the moment of balance-shift, turn empl. toe outward on OF and inward on IF; on IB, turn the heel in, and on ROB, English the shoulders still flatter and look over, not merely along, L shoulder.

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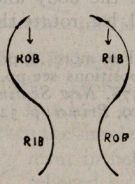
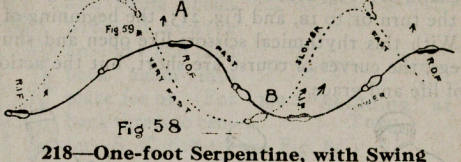



216 217

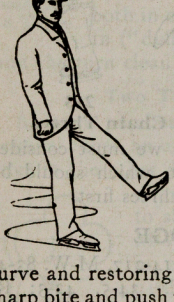
To change the edge on short curves (Fig. 218) *with a swing of the unempl.* (Fig. 219), is not difficult, provided the shoulders are kept well flattened through both changes and the downward swing is accurately timed with a strong turning out of the ankle; but to change the edge on long curves, as above, by a simple tilt of the body into position

for the second edge *without jerk or swing*, and with steady edge at and after the change, is by no means easy; to change edge and gain pace and power at the same time is still harder, but it is the most useful stroke attainable,—



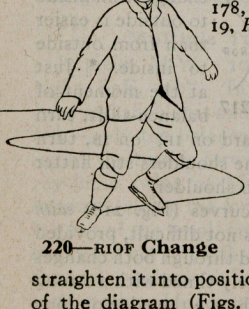

**218—One-foot Serpentine, with Swing**

by it equilibrium is restored, falls are obviated, power and momentum are recovered, and continuous skating made possible. The principle is the restoration of a wilfully destroyed equilibrium by a push off and glide on the same foot. Thus, Fig. 220, at the moment of the change, RIOF, lean so far over to the left that in order to keep from falling, just as you turn your bicycle wheel in, so you must turn your toe sharply in, thereby shortening the

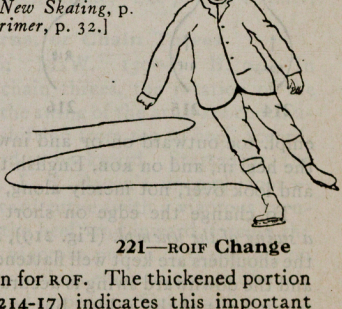


**219**—Continuous One-foot Serpentine Change of Edge, with swing. The swinging foot is of course only momentarily in this awkward position. Note the sidewise shoulders, a position essential to success in this figure, and in many others.

curve and restoring equilibrium; at the same time, by a sharp bite and push from the ice with the empl. foot at the heel, catch up with the body and, assisted by a gentle swing of the unempl. leg, rotate the body from L to R and



[For more approved positions see pp. 147, 178, *New Skating*, p. 19, *Primer*, p. 32.]



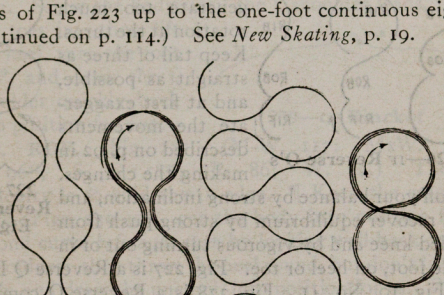
**220—RIOF Change** **221—ROIF Change**

straighten it into position for ROF. The thickened portion of the diagram (Figs. 214-17) indicates this important power edge, at which the empl. knee is well bent.

¶ Do not kick the unempl. too vigorously, and do not bend it as much as in the illustration (Fig. 220), which was consciously skated into the focus of a small camera. ¶ Use thigh and ankle muscles, and employ shoulders and arms judiciously.

The OB change (Fig. 222) is similar—the body falls to one side and behind the empl. foot, which, to restore equilibrium, is quickly turned, and by a sharp bite and push near the toe is brought up under the body, which is then rotated and straightened into position for IB.

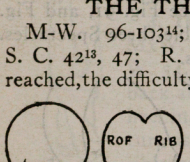
**222-LOIB Change** Nothing further need be said of the other two changes, except that they should be practised until they can be done on each foot, both ways, in all the forms of Fig. 223 up to the one-foot continuous eights. (Continued on p. 114.) See *New Skating*, p. 19.



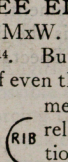
**223—One-foot Serpentine in Field and Eight**

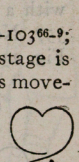
## THE THREE EDGES, OR Q'S

M-W. 96-103[14]; MxW. 156[94-7]; B. 98-103[66-9]; S. C. 42[13], 47; R. 88[14]. But long before that stage is reached, the difficulty of even the simple continuous movement in field may be relieved by the insertion of a turn. Thus, after the change is made from IF to OF (Fig. 221), instead of Englishing the left shoulder back for a long ROF, utilize its forward rotation in the execution of a F three to the RIB, bending the empl. knee slightly and gently swinging the unempl. This is the IF Q, in field (Fig. 224);




**224—IF Q'S**



**225—OF Q Eight**

in eight, Fig. 225, (Sp. E. $162^{64-5}$; Cf. Fig. 10, No. 12.)

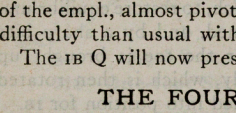
The OF Q is made in the same way, but of course with the opposite rotation for the IF three.

The OB Q is the more difficult, because the back change is more difficult; but it throws the skater hard on to the IB, and if he is quick to take advantage of the rotation, by an acceleration of the L shoulder round, with corresponding swing of arms and turn of head, and a sharp turn out of the empl., almost pivoting on the heel, he will have less difficulty than usual with the difficult inner back three.

The IB Q will now present no special difficulties.

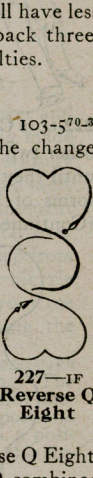
## THE FOUR REVERSE Q'S

M-W. 104-$6^{16}$; MxW. $157^{98-101}$; B. $103\text{-}5^{70-3}$; S. C. 44,47. The three comes first, then the change,



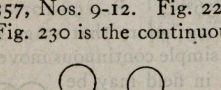

**226—IF Reverse Q's**

Fig. 226. ¶ Do not generate too much rotation at the turns. Keep tail of three as straight as possible, and at first exaggerate the movements described on p. 92 in making the changes.

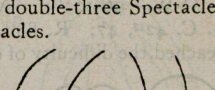


**227—IF Reverse Q Eight**

Get off your balance by strong inclination, and then recover equilibrium by strong push from bended knee and by vigorous turning out or in of the foot, on heel or toe. Fig. 227 is a Reverse Q Eight. See Fig. 10, No. 41. Fig. 228 is a Reverse Q combined

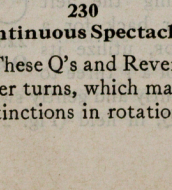


**228—The Spectacles**



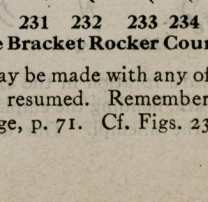
**229—Double Shamrock**

with a Q, almost a new element. See Fig. 91, and Fig. 357, Nos. 9-12. Fig. 229 is the double-three Spectacles. Fig. 230 is the continuous Spectacles.



**230**

**Continuous Spectacles**



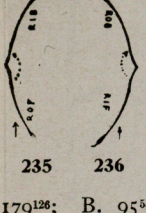
**231 232 233 234**

**Three Bracket Rocker Counter**

These Q's and Reverse Q's may be made with any of the other turns, which may now be resumed. Remember the distinctions in rotation and edge, p. 71. Cf. Figs. 231-4.

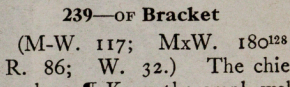
## THE FOUR TURNS—2. BRACKETS OR COUNTER-THREES (See also p. 186)

(For general movement and position, see p. 70. The descriptions here given are for long curves: for short curves, the turns may be made by a twist of the ankle with almost no movement of the head, and with brisker movements of shoulders and arms. See Fig. 242 and p. 151.)



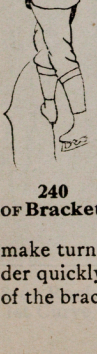

235 236 237 238

**1. RIF.** Fig. 236. (M-W. 117; MxW. 179[126]; B. 95[55]; S. C. 57[20]; R. 86; W. 33.) The easiest, especially if unempl. is carried forward just before turn. Screw the body until the L shoulder leads, forcing the toes in; then lift the heel, turn the foot 180°, and draw the L shoulder quickly back into position for ROB.



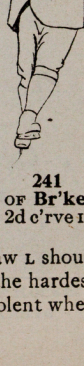

239—OF **Bracket**

**2. ROF.** Fig. 235. (M-W. 117; MxW. 180[128]; B. 96[54]; S. C. 58[21]; R. 86; W. 32.) The chief difficulty is to hold the IB edge. ¶ Keep the empl. well back (Figs. 239-40); get the body into position for the second curve *before the turn* by looking well back over the L shoulder; then throw the heel round, but don't lift it too high, and draw the unempl. into position for IB. Fig. 241 is taken just before the unempl. is drawn around. (These positions are not erect and quiet enough—the curves are small, owing to the narrow field covered by the camera to which they were skated). Feel the toe at turn.



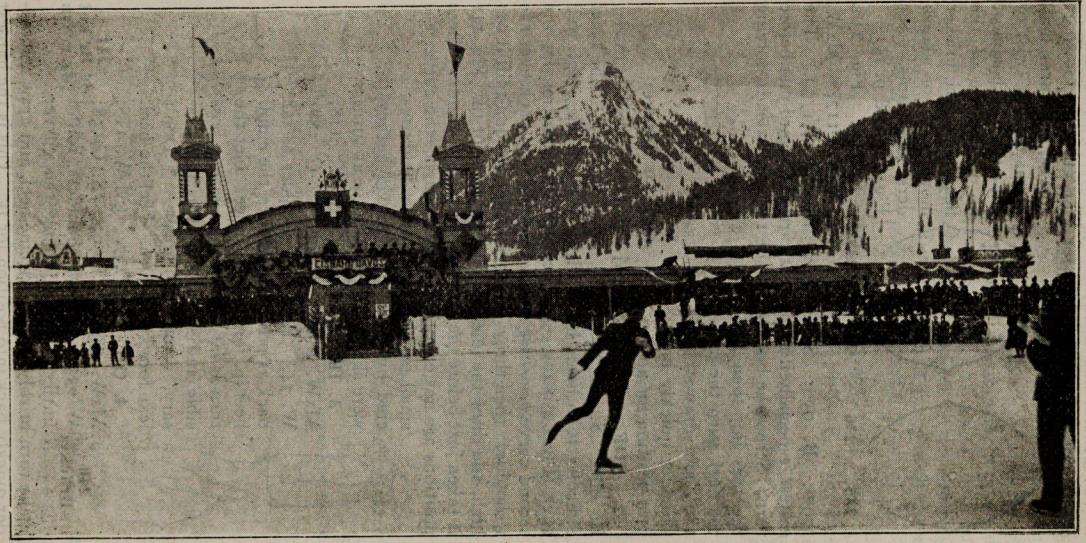
240 OF **Bracket**

**3. IB.** Fig. 238. (M-W. 118; MxW. 180[127]; B. 97; S. C. 58[21]; W. 34.) English L shoulder as far back as possible and turn the empl. heel in, forcing the curve. Get the turn as far back on the skate as possible and swing the arms if necessary, across the breast. ¶ Don't lean forward at turn. Feel the heel.



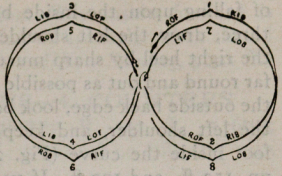
241 OF **Br'ket 2d c'rve IB**

**4. OB.** Fig. 237. (M-W. 118; MxW. 189[129]; B. 97; S. C. 58; W. 33.) Screw shoulders round until R leads, forcing the curve; make turn briskly on the extreme heel, and draw L shoulder quickly back into position for IF. This is the hardest of the brackets, Fig. 242. They are all more violent when

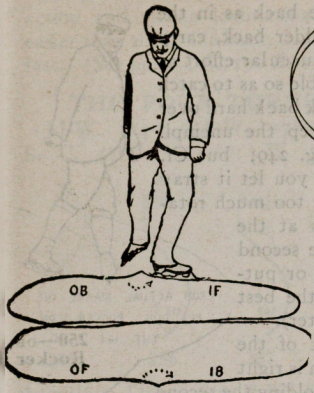


Edgar Syers, N. S. A. London, in OB Bracket, World's Championship Competition, at Davos, Feb., 1899

thus skated alone; they are much easier in combination (Figs. 90, 99), or when skated with a partner (Fig. 332). Fig. 243 is the Eight brackets in a horizontal Eight. For




**243—The Eight Brackets**




**242—One-foot Bracket Eight**

Bracket-Q, see Fig. 10, No. 15; and Reverse Bracket-Q, Fig. 10, No. 43.

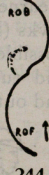
"She's apt to learn, and thankful for good turns." —SHAKESPEARE, *T. S.*, 2, 1, 166.

See further pp. 155, 186.

## THE FOUR TURNS—3. ROCKERS

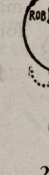
(M-W. 109-13[17]; MxW. 166-177[118_21]; B. 107 ff., 114[80_3]; S. C. 51[16_7]; R. 83-4[8_10]; W. 29-31.)

The chief difficulty with Rockers, is to hold the second edge. ¶ Do not bend too much, thereby causing a straying of the unemployed and the arms, which will produce too much rotation at turn. ¶ Acquire courage to throw the employed round 180° or more hard on to the required traveling edge. ¶ Don't turn the head—keep it looking in the direction of motion, both before and after the turn.

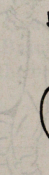



**244**


**245**



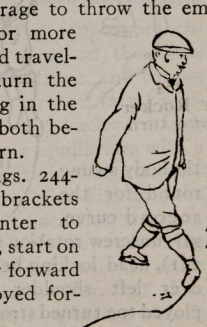

**246**




**247**

Rocking turns (Figs. 244-7) rotate like threes, brackets and counters, counter to threes. For example, start on this same right outer forward but carry the employed forward (Fig. 248) instead of back (Fig.

**248-OF Rocker**
1st Curve



**249-OF Rocker**
2d Curve

204 or 159). Slowly describe a three in the air with the upper part of the body, but not with the foot; the left shoulder is now leading—the body must turn: instead of falling upon the inside back as in the three, draw the left shoulder back, carry the right heel by sharp muscular effort as far round and out as possible so as to catch the outside back edge, look back hard over the left shoulder, and keep the unempl. foot inside the curve (Fig. 249; but Cf. pp. 152 ff. and 190 ff. If you let it stray across, or if you generate too much rotation with your shoulders at the turn, you cannot hold the second edge without changing it or putting in a back counter (the best way to learn a back counter).

FROM ACTUAL MARKS OF PREVIOUS ROCKER ON THE ICE **250—OB Rocker**

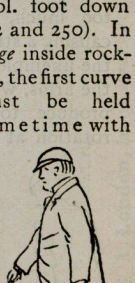
This OF is the hardest of the rockers; the rotation which is right for the turn is wrong for holding the second curve. It is much easier to do with a partner because each gives the other just the little prop needed to hold the second curve (Fig. 111). This "floating rocker" is the most exhilarating turn on the ice.

The outer back rockers are easiest, and may best be learned in combination with forward Mohawks (Fig. 92). Look as far as possible over unempl. shoulder, and turn unempl. foot down and out (Figs. 12 and 250). In *large* inside rockers, the first curve must be held sometime with the body swung round for the second curve, RIF, unscrew rotation (Fig. 251), head looking behind over left shoulder, employed toe turned strongly in, and turn made on it; RIB, screw rotation (Figs. 252-4), head looking behind

**251**
IF **Rocker**
*after* turn

**252**
IB **Rocker**
*before* turn

**253**
IB **Rocker**
*at* turn

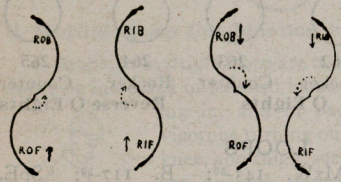


**254**
IB **Rocker**
*after* turn

over right shoulder, body upright, heel turned strongly inward and turn made on it. Figs. 252-4 represent a *small* IB Rocker and 251 a small IF Rocker with vigorous action and strong inclination. The inside forward is easier than the inside back, and all are easier when skated fast. (See pp. 151 ff., 190 ff., and *New Skating*, p. 21 ff.)

## THE FOUR TURNS—4. COUNTERS

M-W. $114^{18}$; MxW. $178^{122-5}$; B. 107 ff., $116^{84-7}$; S. C. $54^{18-9}$; R. 87; W. 35-6. The difficulty with



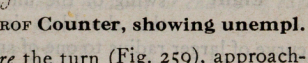

255 256 257 258

Counters, Figs. 255-8, is not so much in holding the second curve as in making the turn. The OB Counter is the hardest turn on the ice, done in the English style.

**259-OF Counter** just before unempl. goes up

The position for each Counter is almost identical with that for the corresponding bracket (compare Fig. 259 with 240). The foot does not have to be turned so far round in IF Counter as in IF Bracket, but farther in IB Counter than IB Bracket. F Counters are made on the front, B Counters on the back, of the skate.

¶ The Counter rotation, forcing the curve, must be established well

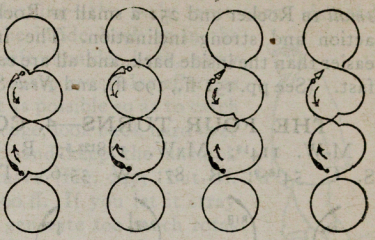



**260-ROF Counter, showing unempl.**

**261—ROF Counter** after the turn

*before* the turn (Fig. 259), approaching which lean hard on the edge, almost off your balance, and throwing the unempl. forward in F Counters (Fig. 260), and backward in B Counters, recover equilibrium with a vigorous acceleration of rotation for the second curve. See Fig. 261, the unempl. swinging back after the turn. The continuous stroke and swing make Counters much easier to skate to place as eights (Fig. 59) than rockers (Fig. 58). Observe that a Counter like this is composed of a forced curve plus a simple one; a rocker of a simple curve plus a

forced curve. For Rockers and Counters without the forced curve, see p. 104. Figs. 262-5 are Rocker and Counter-Q Eights and Reverse Q Eights (4 lobes). Two rockers and two counters may be expeditiously skated in field on each foot, F and B, alternately.



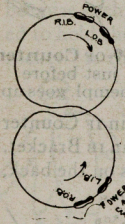
**262** Rocker **263** Counter **Q Eights** **264** Rocker **265** Counter **Reverse Q Eights**

"Strange that desire should so many years outlive performance." —*2. H. IV* 2, 4, 284.

## LOOPS

M-W. 240-41; MxW. 143-50; B. 117-18; SpE. 154-60. See also *Primer*, pp. 40–42.

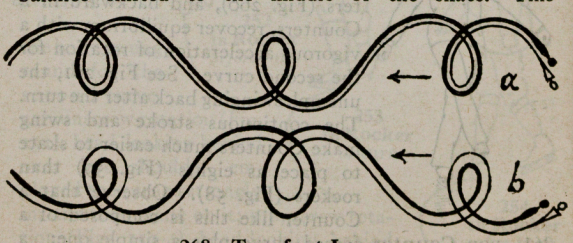
**1. On Two Feet.** We have already, in the double grapevine, Figs. 179-80, described a loop with one foot and a three with the other. When you have mastered the Canadian Eight, Figs. 266-7, you may, by vigorous rotation of the shoulders and strong, flexible ankle action, describe loops with both feet, Fig. 268, (*a*) without change of feet, (*b*) with each leading in turn,—chain-loops.




**266 Canadian Eight**

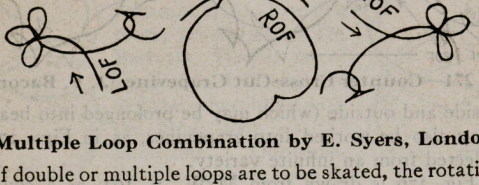
**267**

**2. On One Foot.** The swing of the unempl. will aid the shoulders in reducing a curve of larger radius to one of smaller radius, —the essential of a loop. In order to come off the small radius curve back on to the large radius curve, the empl. knee which has been bent should be straightened and the balance shifted to the middle of the skate. This




**268—Two-foot Loops**

straightening of the body will take the curl out of the tail of the loop, and facilitate the combination into rolls or eights on alternate feet, Fig. 10, Nos. 4, 30, etc. (See pp. 145, 183, *New Skating*, pp. 24, 25.)




**A Multiple Loop Combination by E. Syers, London.**

If double or multiple loops are to be skated, the rotation must be increased in forward loops by the vigorous turning in, and in backward loops by the vigorous turning out, of the unempl. foot, knee, and thigh, see p. 116. In inner loops the unempl. describes vigorous parallel loops in the air; the IB loop, Fig. 269, is made far forward on the blade. See the various combinations in Fig. 10, Nos. 10, 16, 18-20, 23, 30-32, and in the one-foot eights, Fig. 62 and Fig. 357, Nos. 38-44.

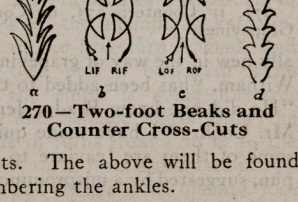
**269—IB Loops**

Ringlets are round, usually intersecting and are made in the same way, only the unempl. foot is held lower. See p. 106. For other varieties of the loop see p. 45, Nos. 34 and 35; and Fig. 357, Nos. 49-53.

## CROSS-CUTS AND BEAKS

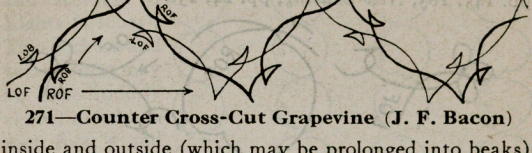
M-W. 242-4[61-4]; MxW. 150-155, 286-291; B. 119-123; Fig. 270.

**1. On Two Feet,** *without rotation or change of edge.* In Fig. 270*a*, while one foot rests, knee strongly bent, the other describes an OF counter-beak (Fig. 285, 4), and so on alternately; in *d*, both feet are describing counter-beaks together. Begun forward at the bottom, both the "Lily" *a*, and the "Lilac" *d*, would be made with beaks (Fig. 285, 1). Fig. 270*b*, is made, B or F, by two-foot *inside* counter cross-cuts; Fig. 270*c*, by two-foot *outside* counter cross-cuts. The above will be found excellent exercises for limbering the ankles.




**270—Two-foot Beaks and Counter Cross-Cuts**

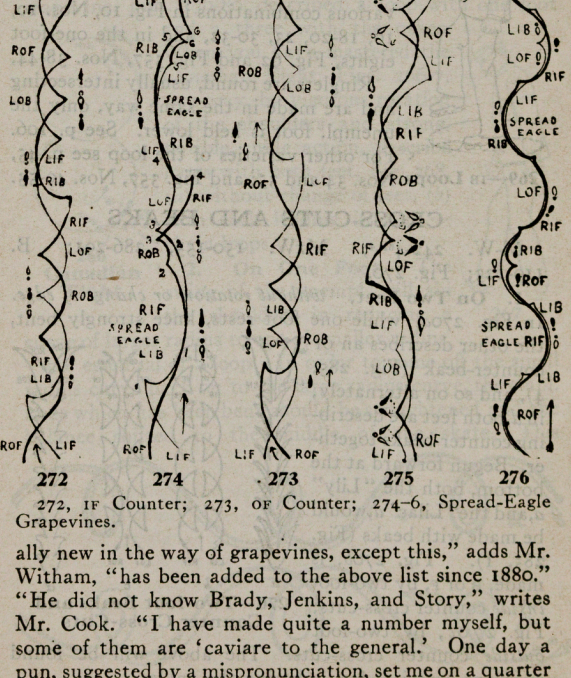
The counter cross-cut on two feet can also be worked into the simple grapevine, Fig. 271, and the cross-cut into the Philadelphia Twist. Two-foot rockers and counters,




**271—Counter Cross-Cut Grapevine (J. F. Bacon)**

inside and outside (which may be prolonged into beaks), may also be worked into grapevines, as in Figs. 272-6, selected from an infinite variety.

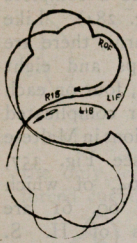
Fig. 276 is drawn from MxW., p. 192, as a counter grapevine; but if the leading foot turned first and the following foot changed edge, it would be a rocker grapevine, one foot tracking over the other. "Nothing actu-



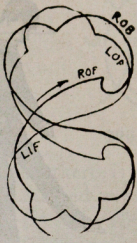

272, IF Counter; 273, OF Counter; 274–6, Spread-Eagle Grapevines.

ally new in the way of grapevines, except this," adds Mr. Witham, "has been added to the above list since 1880." "He did not know Brady, Jenkins, and Story," writes Mr. Cook. "I have made quite a number myself, but some of them are 'caviare to the general.' One day a pun, suggested by a mispronunciation, set me on a quarter

of a hundred plus one. I began with *D-vine*,—and went through the whole alphabet. . . . The very different things that one can do at the same time on one's two feet is very remarkable, and the combinations are very numerous. I recall a pretty *jeu-d'esprit* of Dr. Barron's. He cut one of his initials with one foot and the other initial with the other foot, at the same time. . . . Our transatlantic brethren seem to put too little value on the two-foot movements. It is because the repertoire given is rather meagre. As the one-foot figures are akin to melody, so the two-foot figures involve *counterpoint*."

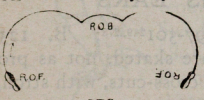


277
**Inner Counter Grapevine 8**



278
**Outer Counter Grapevine 8**

2. **On One Foot**. A double three is a complete rotation of the body by two half-turns of the foot (Fig. 46). By stiffening the ankle and reducing the length of the second curve, you can make the figure all on one edge (Fig. 279): the middle curve looks like inside edge, but is outside. By prolonging the first curve, and poising the body directly over the empl., you can make the forced second curve straight (Fig. 280), and by prolonging the curves until they intersect, you have the cross-cut or Anvil, (Cf. p. 55.) The secret is to be well poised over your figure, and in forward cross-cuts to keep the unempl. foot back until after the first turn, then throw it forward while the empl. is going backward (Fig. 282)· in backward cross-cuts to keep the unempl. forward until the first turn is made and then pull it backward while the empl. is going forward. The balance shifts from the extreme front of the blade in turns from F to B, to the extreme back of the blade in turns from B to F (see p. 73).



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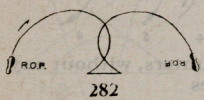

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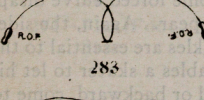

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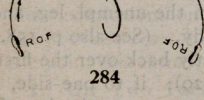


284

By standing more erect and swinging the unempl. foot round gently and steadily near the ice, you can reduce the

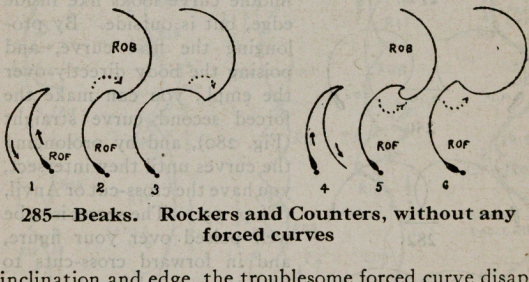
cross-cut to a little suspended hitch at the apex of an oval (Fig. 283): and finally, without any retardation of motion, make a complete loop (Fig. 284). Like all the turns, there are eight loops and eight cross-cuts, four on each foot. For complicated combinations in Maltese crosses, see Fig. 357, Nos. 54-64, of which Nos. 59, 60, 61 are specialties of H. S. Evans.

"Oddly poised
In this wild action."
—*T C.*, 1. 3, 340.

**281—Maltese Cross (J. F. Bacon)**

## BEAKS AND PIGS' EARS

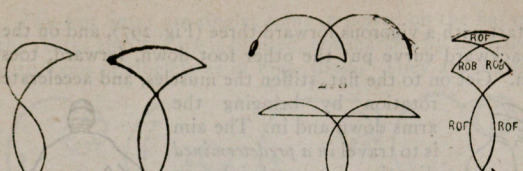
M-W. 244-249[65-72]; MxW. 297-301[249-273]; B. 123-25[102-7]. If rockers and counters are skated, not as progressive field figures, but more like cross-cuts, with strong




**285—Beaks. Rockers and Counters, without any forced curves**

inclination and edge, the troublesome forced curve disappears and new skating elements appear. Again, the sidewise shoulders and spread-eagle ankles are essential to the attainment of the balance that enables a skater to let his foot get ahead of his body, forward or backward, come to a full stop, and by a strong push from the ice recover his equilibrium without any help from the unempl. leg, and with almost no rotation of the body. (See also p. 158.)

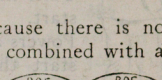
If the second curve comes directly back over the first, the figure is called a hook (Fig. 29); if to one side, a rocker beak or V (Fig. 285, 1), or a counter beak or V (Fig. 285, 4). The introduction of rotation produces a variety of rocker and counter, which some skaters think



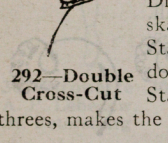

286 287 289 290

the only legitimate rocking turn, because there is no forced curve (Fig. 285, 3, 6). A beak combined with a change of edge (a beak -Q) is called a pig's ear (Fig. 286). A combination of two beaks produces other varieties of cross-cut—the curved (rocker-counter, crossing twice, Fig. 287), the counter cross-cut (counter-rocker, short cut, Fig. 288), the Swedish (counter-rocker, long cut, Fig. 289), and the double (Figs. 290-92). The Diamond Cross-cut, Fig. 293, may be skated without a change of edge. The Star, Fig. 294, is a combination cross-cut, done on the flat. Fig. 295 is a Pig's Ear Star by H. S. Evans; combined with threes, makes the Mill-wheel, Fig. 357, No. 36.

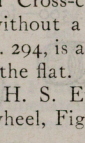
**292—Double Cross-Cut**



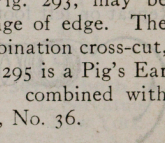

**291—Double Cross-Cut**




**294—Flat-Foot Star**




**293—Diamond Cross-Cut**



**295—Pig's Ear Star**

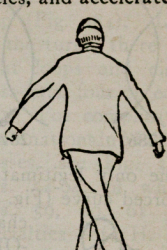
## SPINS

Swift & Clark, p. 61 ff; MxW. 295; B. 126[108-112]. Complete revolutions on an edge (*ringlet-spins*), on the flat *flat-foot and cross-foot spins, and two-foot whirls*), and on the point (*pirouettes*).

**1. On Two Feet.** *Whirls.* Start with both feet about thirty inches apart on inside edge, and with strong rotation of shoulders, arms extended, bring feet together, toes in, with or without alternate Serpentine push; or

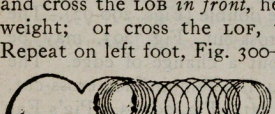
start with a vigorous forward three (Fig. 297), and on the backward curve put the other foot down, forward, toes in. Get on to the flat, stiffen the muscles, and accelerate rotation by bringing the arms down and in. The aim is to travel *in a predetermined direction*, or to settle into one spot and not travel at all. Turn in either direction, F start. In the early 60's, Powers and Howard used to start the figure backward. Whatever beauty there is in it is solely in the rapid motion—so rapid that the camera can hardly catch it. Fig. 296, therefore, snapped half way through a 36-revolution whirl, can give only a suggestion of the motion, so attractive to the crowd.

**296 Two-foot Whirl**

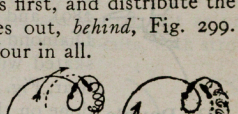


**300—LOF Cross-foot Spin**

*Cross-foot Spin*, Fig. 298. Start ROF; get on to the flat and cross the LOB *in front*, heels first, and distribute the weight; or cross the LOF, toes out, *behind*, Fig. 299. Repeat on left foot, Fig. 300—four in all.

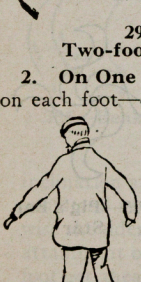


**297 Two-foot Whirl**

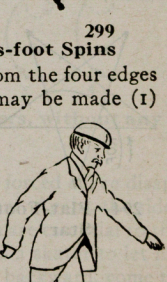


**298 Cross-foot Spins** **299**

**2. On One Foot.** *Ringlet-Spins* from the four edges on each foot—eight in all. The start may be made (1) from a vigorous edge, the radius reduced by strong rotation of arms and shoulders and swing of unempl.; or (2) from a change of edge; or (3) more effectively, from a three, Figs. 301, 305-6. Correct balance and judicious manipulation of arms and unempl. leg, may produce rapid and effective ringlets. Don't get too hard on the edge, and keep the unempl. down. Compare the position of the unemployed in Figs. 301 and 302.

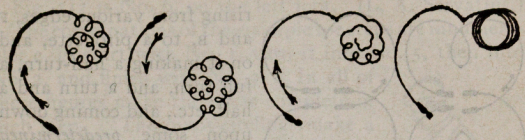


**302—LOF Flat-foot Spin**



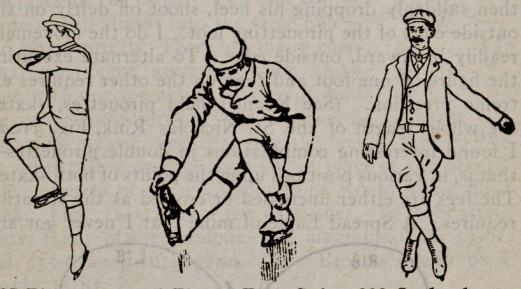
**301—LIB Ringlet Spin from a LOF Three**

*Flat-foot Spins* are ringlet spins so poised on the flat of the skates that the ice is bruised, not marked by the edge with loops or ringlets as in Figs. 303-6. They are begun



**303** **304** **305** **306**

usually in the first way above. The easiest are ROF turning to the right, and LOF turning to the left, Fig. 302. The unempl. is held high. The effect of lowering the unempl. is the same as of pulling the arms down in the whirls. See

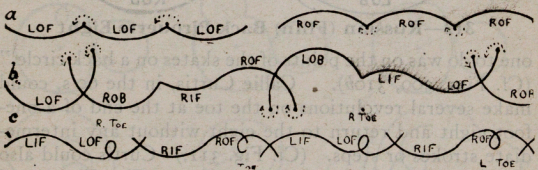


**307-Pirouette** A. P. Lebedew, St. Petersburg

**308-Figure Four Spin** M. Rubenstein, Montreal

**309-On both toes** L. Servatuis, New York

Hügel's variation of this Figure Four Spin, p. 37. Charles V. Dodge, in the early 60's, used to skate a *combination* spin: as the speed of a *two-foot whirl* slackened, he would



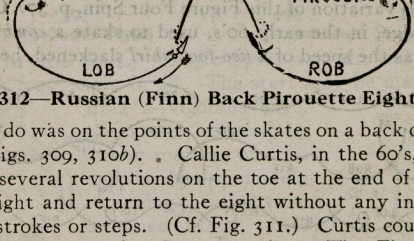

**310—Toe Movements Skated at the American Championship Competition in New York, March 15, 1900**

jump on his toes and hold them in the ice until the feet wound around each other, Fig. 309; then drop back on to the blade and continue in a *cross-foot* spin. Almost all these spins may be finished by a rise upon the toes into a pirouette. See p. 201, and *Primer*, p. 48.

*Pirouettes.* "In Pirouettes," writes the veteran proficient, Mr. Eugene B. Cook, "there is a vast field for

experts. From every one of the Pivot-circle cardinal positions (p. 109), a pirouette can be made. One of the latest investigations of mine was into the possibilities of rising from various edges, F and B, to a pirouette, and on it making a half-turn, a full turn, and a turn and a half, etc., and coming down upon some *predetermined* edge. Mr. John Martin of the 'Empire City Skating Club' of New York, used to rise from an outside edge forward to a pirouette, make one complete revolution and then suddenly dropping his heel, shoot off deftly on the outside edge of the pirouetting foot. I do the movement readily backward, outside edge. To alternate executing the figure on one foot and then on the other requires extreme precision. (See Keane's field pirouettes, skated the whole length of the St. Nicholas Rink, Fig. 310*a*). I found interesting combinations in double pirouettes—that is, in various positions upon the points of both skates. The legs are either uncrossed or crossed as the situation requires. A Spread Eagle of mine that I never got any

**311—Alternate-foot Pirouette Eights**




**312—Russian (Finn) Back Pirouette Eight**

one to do was on the points of the skates on a back circle." (Cf. Figs. 309, 310*b*). Callie Curtis, in the 60's, could make several revolutions on the toe at the end of a one-foot eight and return to the eight without any intermediate strokes or steps. (Cf. Fig. 311.) Curtis could also jump from one toe-spin to another. The Finns and Russians seem to be the greatest modern masters. See p. 63, and Fig. 312.

## TOE AND HEEL MOVEMENTS—PIVOT-CIRCLING

Swift & Clarke, p. 59 ff; MxW. 292-$3^{241-5}$; B. $127^{113-4}$. There are twelve cardinal toe-step positions, six on each foot:

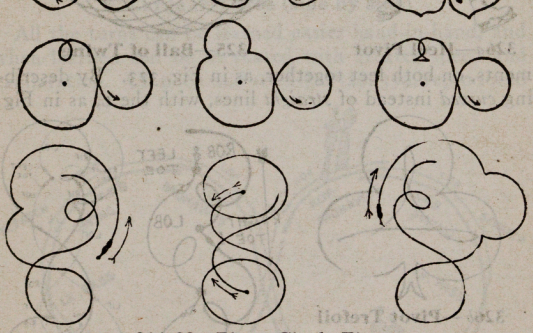
1. RIF circling around L toe a-straddle, *inside*.
2. RIB circling around L toe a-straddle, *inside*.

3. ROF circling around L toe, crossed *behind*.
4. ROF circling around L toe, crossed *in front*.
5. ROB circling around L toe, crossed *in front*.
6. ROB circling around L toe, crossed *behind*.

Fig. 313 is No. 6, on the left foot. (L. A. Servatius.)

The combinations of these simple toe steps are innumerable; e. g. start with No. 1, turn it into No. 5, then into No. 2, and finish with No. 3. ¶ In all of these figures make the circle complete in each step. "The pivot-circlings make a fine effect," says Mr. Cook again, "when the circling foot is far away from the pivot-foot, or when one sits down on the heel of the pivot-foot.... One of my latest ideas was the substitution of one toe in the place of the other. The toes can be made to slip almost into the same hole—and often into it. There are many combinations. Some interesting work can be done with one toe acting as a pivot, and the other foot, forward and backward, executing eights; and changing the feet by substituting one toe as pivot in place of the other." The varieties of these combinations would alone fill a book. Figs. 314-22 are a few easy ones. L. Rubenstein skates many of the one-foot eight diagrams, Figs. 57-62, and 355-6 as pivot figures. See Brokaw's new book (1913), p. 83.

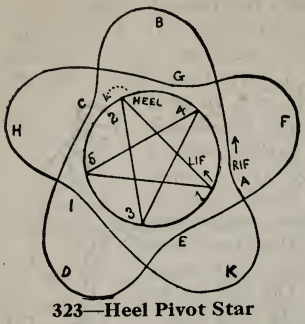
**313**
**Pivot Circling**



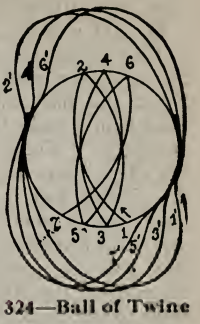

**314-22—Pivot-Circle Figures**

The *heel pivot figures* are easier and even more numerous; they often leave effective pictures on the ice. Fig. 323 is a variation of Callie Curtis' Star by Mr. E. C. Hill

of Brockton. First describe a pivot circle, and jump clear of it. Then, with RIF, describe curve AB at same time



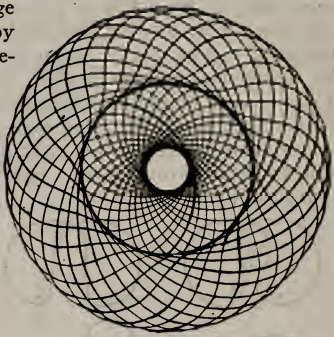

**323—Heel Pivot Star**



**324—Ball of Twine**

that LIF, near heel, marks line 1 to 2. Without stopping, on L heel as pivot at 2, swing RIF from B to C; then drop back on to LIF edge and complete Star by repeating same move-

**326*a*—Heel Pivot**

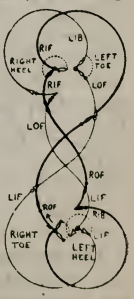


**325—Ball of Twine**

ments, on both feet together, as in Fig. 323. By describing *curved* instead of *straight* lines, with the L, as in Fig. 324, you may space this Star into Mr. Hill's Ball of Twine, Fig. 325. Figs. 326-8 are self-explanatory.

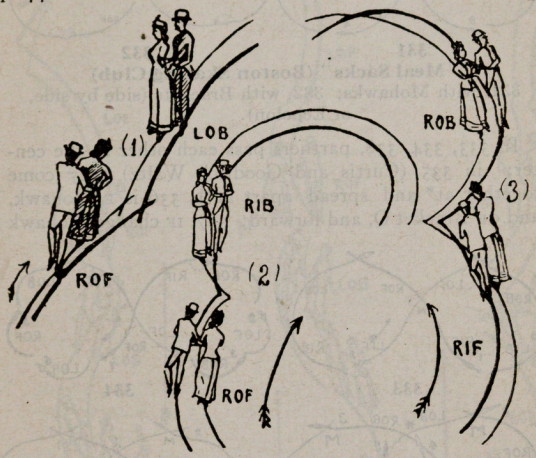
**326*b*—Pivot Trefoil**


**327**



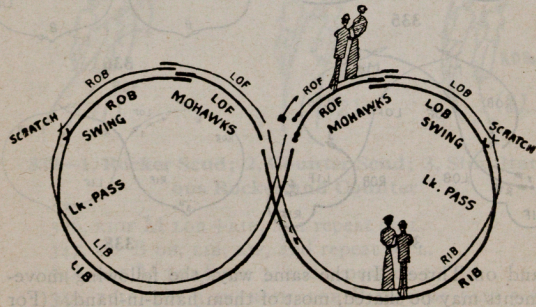

**328**

Cf. pp. 65-67. Even pivot-circling can be performed by partners, e. g. join right hands, face to face, and start on the plain inside edge toe-step, left foot forward. Place the two pivot-toes as near together as possible and describe a complete circle with the left foot. Next do the outside edge toe-step forward, left foot behind, making a complete circle. Join hands again, and repeat the same movement. (Swift & Clark, p. 72.) See p. 205 ff., *Primer*, p. 44 ff.




**329—1, OF Mohawk (Echelon); 2, Large OF Three; 3, Large IF Three (side by side)**

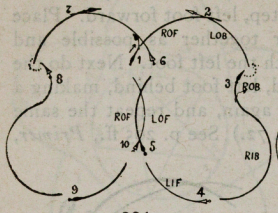
All the turns can be learned easier hand-in-hand, and when learned can be so skated with greater speed and exhilaration. Cf. p. 62 and see Figs. 329, 339, reproduced




**330—The Mohawk and IB Eight.** (From H.H., kindness of Longmans & Co.)

by permission from T. Maxwel Witham's "System of Figure Skating," chap. xv. Horace Cox, London.

**331-338—Pair Skating.** See also Figs. **105-8, 118-31**

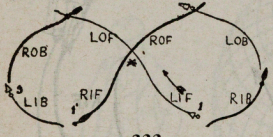



331 332

**"Meal Sacks" (Boston Skating Club)**

331, with Mohawks; 332, with Brackets (side by side, or Echelon).

In 333, 334, 338, partners pass each other at the center; in 335 (Curtis and Goodrich Waltz) they come together at* and spread apart at †; 336 is F Mohawk, and OB Bracket Q, and forward; 337, IF change Mohawk

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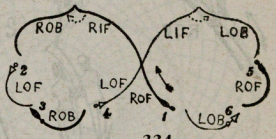


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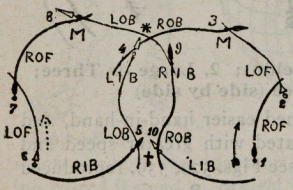


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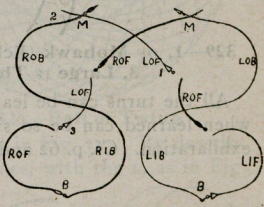


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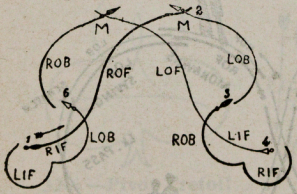


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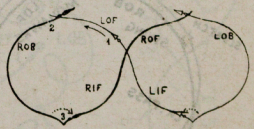
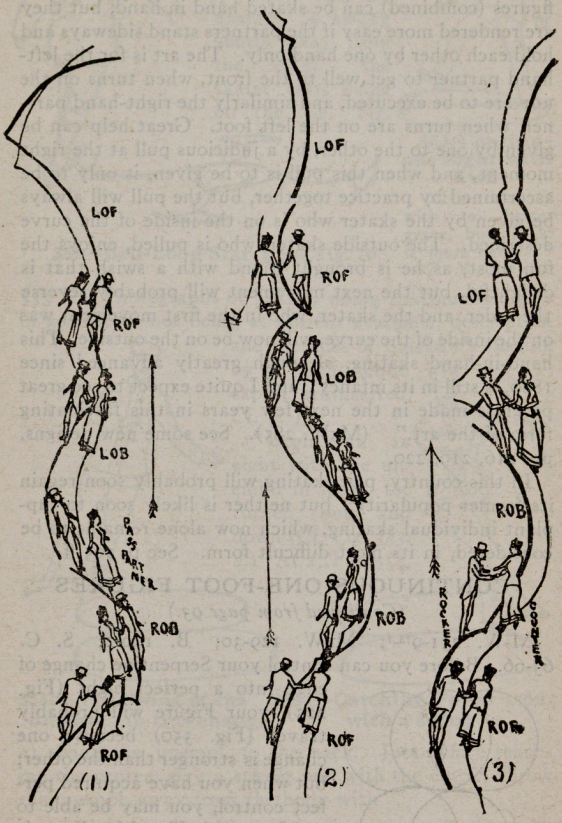



338

and OB Three. In the same way, the following movements may be skated, most of them hand-in-hand. (For abbreviations, see p. 77.)

340, ROF M LOIB, RIF, and repeat, LOF M ROIB, LIF.
341, ROF 3 IB, LOB 33 OB, ROF, and repeat on L.
342, RIF 3 OB ×LIB, RIF, and repeat on L.
343, ROF C OB ×LIB, RIF, and repeat on L.
344, ROIF ×LIB 3 OF +RIF, and repeat on L.
345, RIOF M LOB ×RIB Q, and repeat on L.




**339—1, Rocker Scud; 2, Counter Scud; 3, Simultaneous Rocker and Counter**

346, RIOF M LOB +RIB, and repeat on L.
347, RIF B OB, LIB, RIF, and repeat on L.
348, ROF M LOB ×RIB 3, and repeat on L.
349, ROIF, LOF 3 IB, ROIB, LOB B IF, RIOF +LIF 3 OB↓ RIOB ×LIB B OF ×, and repeat. Etc., *ad infinitum*.

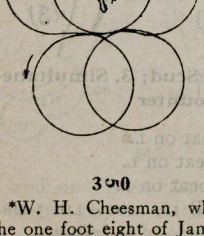
"Two persons through constantly skating together hand-in-hand, get so accustomed to each other that the slighest indication that a turn, a rocker, a Q, or a Mohawk is about to be executed by one side will be responded to by the other, and it is astonishing how many figures can be interwoven one with the other. All the skating club figures (combined) can be skated hand in hand, but they are rendered more easy if the partners stand sideways and hold each other by one hand only. The art is for the left-hand partner to get well to the front, when turns on the ROF are to be executed, and similarly the right-hand partner, when turns are on the left foot. Great help can be given by one to the other, by a judicious pull at the right moment, and when this pull is to be given, is only to be ascertained by practice together, but the pull will always be given by the skater who is on the inside of the curve described. The outside skater, who is pulled, enjoys the fun most, as he is brought round with a swish that is delightful, but the next movement will probably reverse the order, and the skater, who in the first movement was on the inside of the curve, will now be on the outside. This hand-in-hand skating, although greatly advanced since 1880, is still in its infancy; and I quite expect to see great progress made in the next few years in this fascinating form of the art." (MxW. 285). See some new designs, pp. 216, 219, 220.

In this country, pair-skating will probably soon regain its former popularity; but neither is likely soon to supplant individual skating, which now alone remains to be considered, in its most difficult form. See p. 205 ff.

## CONTINUOUS ONE-FOOT FIGURES

(*Continued from page 93.*)

M-W. 251-9[78-7]; MxW. 129-30; B. 100-2; S. C. 63-66. Before you can control your Serpentine change of edge into a perfect eight (Fig. 223), your Figure will probably travel (Fig. 350) because one change is stronger than the other; but when you have acquired perfect control, you may be able to equal or outdo Herr Max Kautz's record of 720 eights on one foot without stopping!* Cf. pp. 91-3.

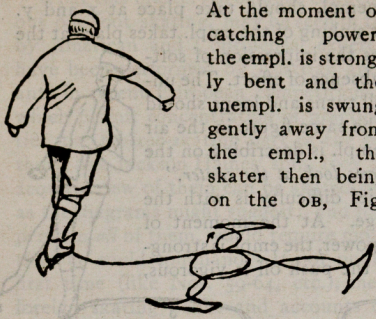



350

"My legs can keep no pace with my desires." — *M. N. D.*, 3, 4, 445.

*W. H. Cheesman, who, according to Mr. Cook, learned the one foot eight of James Sands in 1862, (cf. p. 21), skated the figure with peculiar ease and grace, and on one occasion

¶ Swing the unempl., not kick it as in Figs. 351-2. In the Continental style, the skater's position would be more like Fig. 353*a*, hands, perhaps, not quite so high.



**351—Bell-Loop Star.** ½ See Fig. 70.

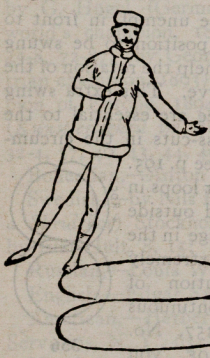
At the moment of catching power, the empl. is strongly bent and the unempl. is swung gently away from the empl., the skater then being on the OB, Fig.

**352–Continuous Eight with Kick**

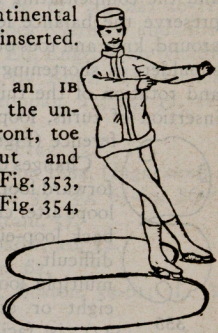
"He does it with a better grace, but I do it more natural." —*T. N.*, 2, 3, 89.

353 *b*. Photographs of skaters doing continuous eights in good form not being at present available, description and sketches of Salchow's skating by a Continental expert* are inserted. Cf. p. 147.

"Begin an IB eight with the unempl. in front, toe turned out and down (Cf. Fig. 353, *a*.) At x (Fig. 354,



**353*b*—The Swing of the unempl., in LIOB change**



**353*a*—Catching Power LIOB with a swing**

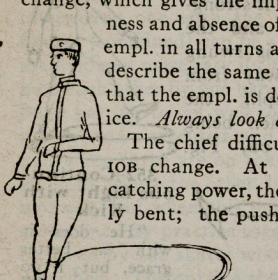
*a*), swing the unempl. to the back. Just before reaching the center, give a strong pull with the empl.; throw the unempl. away from the body with

made 90 consecutive eights without stopping. Theodore H. Rodgers even exceeded this number. He accomplished 133 consecutive eights on one leg, and immediately after, 95 consecutive eights on the other leg—which had had a bullet shot through it during the Civil War. And these feats were accomplished nearly forty years ago!

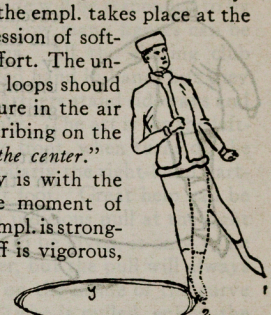
*"It is difficult for even an artist, which I am not, to draw skaters in action, but these rough sketches will perhaps indicate what I wish to convey." Ample photographic illustration may now be found in *Part IV* and in the *Primer*.

a free swing without jerk to 1; (Fig. 354 *b*) then bring it slightly to the front at 2. At y, it is again swung behind. For all eights, either plain or continuous, the swinging of the unempl. should take place at x and y. An easy bending or sinking of the empl. takes place at the change, which gives the impression of softness and absence of effort. The unempl. in all turns and loops should describe the same figure in the air that the empl. is describing on the ice. *Always look at the center.*"

The chief difficulty is with the IOB change. At the moment of catching power, the empl. is strongly bent; the push off is vigorous,

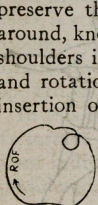



354 *a*




354 *b*

and the compensating swing of the unempl. in front to preserve the balance leaves it in position to be swung around, knee and toes out, so as to help the rotation of the shoulders in shortening the OB curve. This extra swing and rotation of the thigh and knee are essential to the insertion of turns, loops, and cross-cuts in the circumference (Figs. 60-65). See p. 195.

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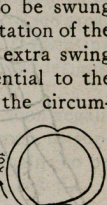



356

Changes of edge after loops in forward loop-eights, and outside loops after changes of edge in the back loop-eights, are extremely difficult. The execution of multiple loops in a continuous eight or star (Fig. 357, No. 42), is facilitated if, OF, you "wind" the unempl. in front of the empl. by rotating inwards the thigh and knee, and turning the toes in and down; IF, if you "unwind" the unempl. thigh, knee, and foot, by rotating outward. OB multiple loops may be facilitated by carrying the unempl. behind the empl., bending the knee and turning the toes down and out. In IB multiple loops, look far over the empl. shoulder, "wind" the unempl. round in front of the empl., but rotate the thigh and knee out, and point the toes down and out. Cf. Grenander's Skating, M-W. 258-9*. Similar control

*"When I speak of the rotation of the thigh outwards or inwards," writes Dr Monier-Williams, Oct 4, 1900, "I mean to denote the purely anatomical rotation of the bone at the hip joint; and similarly the turning of the foot at the ankle

of the unempl. must be attained in order to achieve Louis Rubenstein's difficult eights (Figs. 355-6).

What this mastery of balance can accomplish in continuous one-foot skating, may be seen in the following figures by American and Continental experts. Most of them have been performed by Austrian and Swedish contestants in recent European competitions, the conditions of which permit concentration of practice on a few specialties for the free-skating part of the program. Many of them, like Jackson Haines' spin, took years of practice to acquire; few of them can be skated so small and regular as the diagrams might suggest; and for any *one* skater to perform *all* of them, would require more time for practice than he could command. If not published here for the first time (like Nos. 59-64, etc.), they are taken from foreign skating books and accounts of competitions in foreign sporting periodicals, like the London *Field*, or the *Wiener Allgemeinen Sportzeitung*, as follows (See p. 222):

Austrian—(*Spuren auf dem Eise*) Vienna, Nos. 1, 7, 11, 21, 35, 36, 38, 41, 54-6; by Max Kautz, 90, 93; by G. Hügel (German and Austrian champion, 1894; world's champion, 1899-1900), 3-6, 19, 20, 22, 26-31, 45-8, 72-87; by George Zachariades (German and Austrian champion, 1893) 23, 56; by Ed. Engelmann (champion of Europe, 1894) 53, 62; by Robt. Holletschek (*Kunstfertigkeit im Eislaufen*) Troppau, 13, 14, 17, 18, 32-4, 37, 40, 43, 44, 49-52, 58.

Bohemian,—Anton Schmeykal, Prag. 25.

Swedish,—by Nils Posse, champion 1884, (*Figurakning a Skridskor*) Stockholm, 7, 9, 16, 33, 39, 65-69, 86-7; by Ivar Hult, 8, 15; by John Catani, 57.

Russian,—Louis Walther, Moskow, 10, 12.

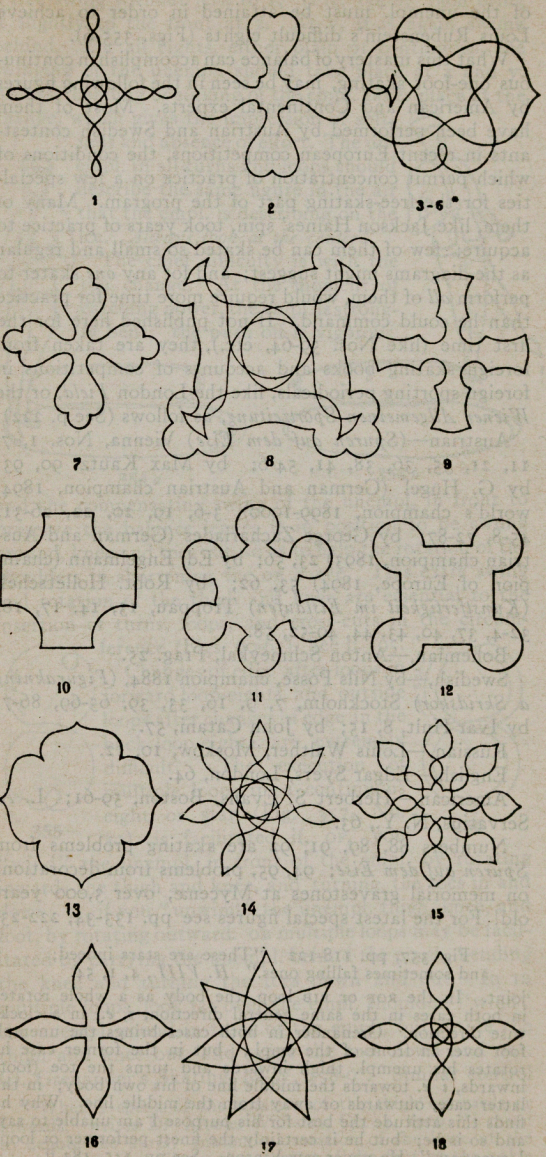
English,—Edgar Syers, London, 64.

American,—Herbert S. Evans, Boston, 59-61; L. A. Servatius, N. Y., 63.

Numbers 88, 89, 91, 92 are skating problems from *Spuren auf dem Eise*; 94, 95, problems from decorations on memorial gravestones at Mycenæ, over 3,000 years old! For the latest special figures see pp. 133-34, 222-23.

Fig 357, pp. 118-122 "These are stars indeed; and sometimes falling ones." *H. VIII.*, 4, 1, 54.

joint. In the ROF or RIB loop, the body as a whole rotates in both cases in the same general direction, *i, e.*, in a clockwise direction. Grenander in both cases brings the unempl. foot over in front of the empl.; but in the former case he rotates his unempl. thigh inwards and turns the toe (foot) inwards, *i e.* towards the middle line of his own body; in the latter case, outwards or away from the middle line. Why he finds this attitude the best for his purpose I am unable to say, and so is he; but he is certainly the finest performer of loops I ever saw." He never saw Vinson. See pp. 145, 183 ff.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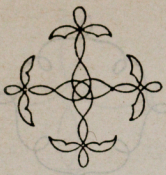

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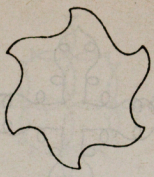

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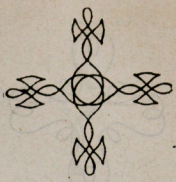

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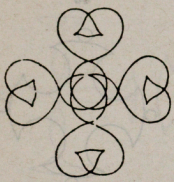

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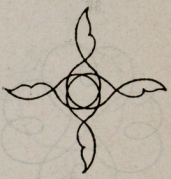

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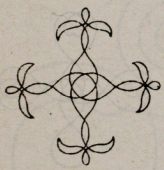

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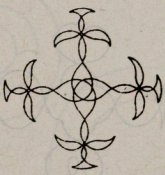

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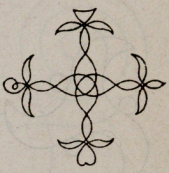

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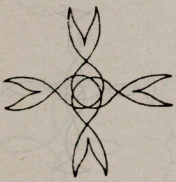

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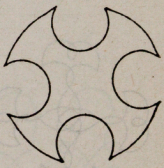

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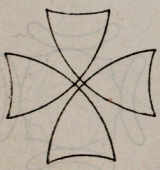

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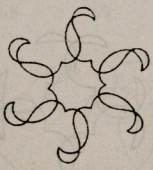

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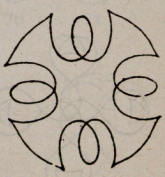

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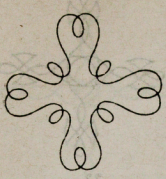

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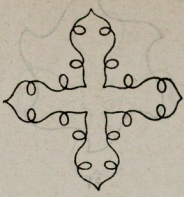

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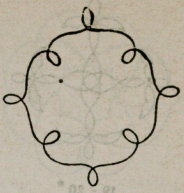

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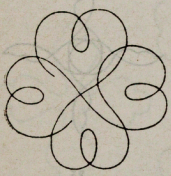

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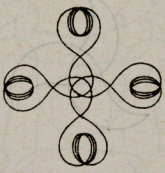

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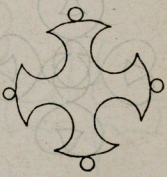

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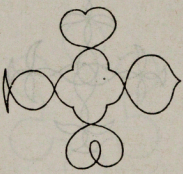

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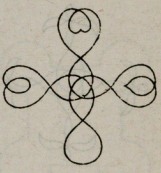

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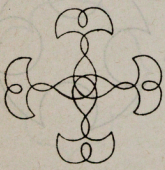

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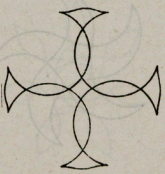

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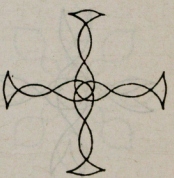

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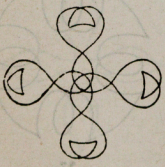

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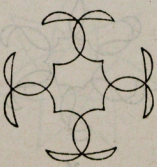

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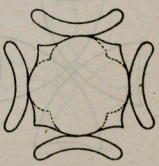

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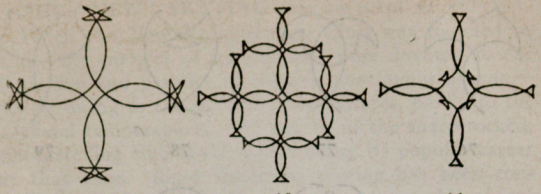

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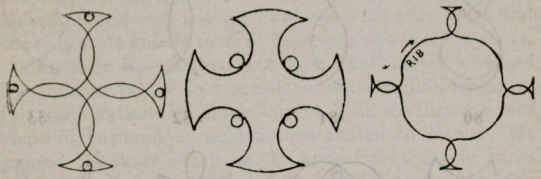

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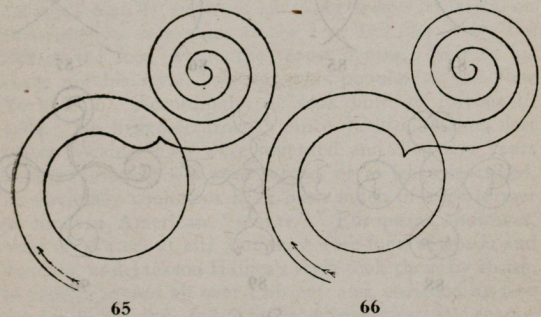

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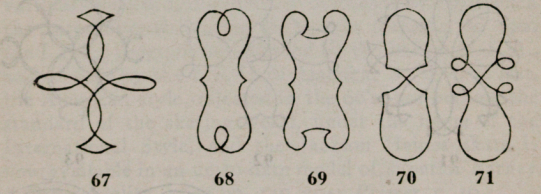

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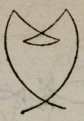

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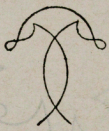

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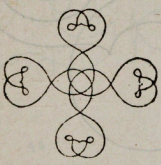

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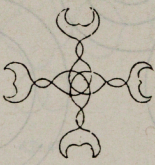

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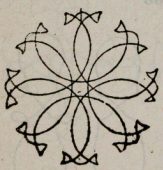

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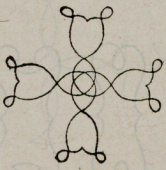

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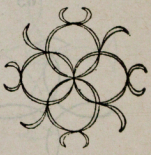

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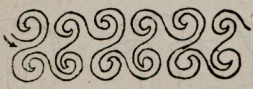


94

95

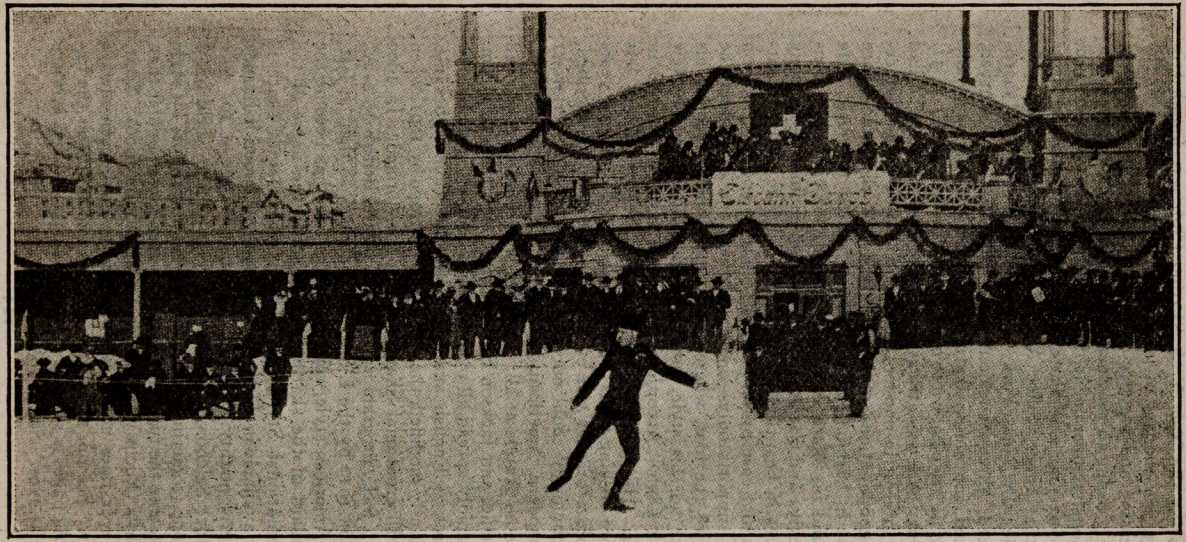
(See pp. 132, 222.)

**THE "NEW" SKATING** (See top p. 191, pp. 161–2.)

When the New York Skating Club was founded in 1863, the energies of its members were devoted to the invention and practice of one-foot continuous figures,—partly owing to the small skating surfaces, partly to the national temperament, but largely to the sharp-rocked, self-fastening club skate, which began its popular career at that time. Since American skating has been controlled by New York skaters ever since, this sharp-rocked, three-stanchion skate and this small curved, kicked, continuous skating have been the only skate and the only style known to most American skaters. Cf. p. 31.

But there was at least one New York skater who had less interest in one-foot acrobatic skating than in graceful combinations of large curves and rhythmic dance steps in harmonious field figures skated to music. He ground his skate sharp on the ends for executing turns quickly, and flat in the middle for gliding on big long curves in beautiful plastic poses; and he secured lightness and ease by screwing his skate to special boots, on two supports only—one at the heel and one under the ball of the foot, where the thrust comes. Neither his skate nor his style, however, was popular at the New York Club. Accordingly, he took both to Europe in 1864. He never returned. Since Jackson Haines left before rocking-turns were invented and died five years before a bracket was ever skated, or at least described, he obviously could not have been much of a performer of modern American "stunts." Europeans, however, were no skaters at all; but they were fond of music and dancing, and Jackson Haines's style took them by storm. It rapidly spread all over Europe; and, enriched by new figures of English and American invention, it became, variously modified, the standard of Europe by 1891, when the International Skating Union was formed. In 1900 the I. S. U. program was adopted by the British N. S. A., and in 1910 by the I. S. U. of America; so that, at last, the American style, rejected in the 60's, has become the standard of the skating world, under the name of the International Style, and the Jackson Haines skate is now available in an up-to-date model of superior Barney & Berry quality. See pp. 140, 204; *Primer*, p. 10.

Since Salchow has been champion of the world or of Europe (sometimes both) every year since 1898, his style of skating the turns has naturally been more popular than Fuchs's (Fuchs was the world champion in 1906). That, however, does not prove Salchow to have been always right. See pp. 174, 191. Fuchs's exposition on the following pages is still the most systematic, and as serviceable as ever. See p. 163.



**U. Salchow, Stockholm, World's Champion, Free Skating, Davos, Switzerland, Jan. 18, 1903.**
Note the forward pose on bent skating leg, high heel, and downward pointing free foot, International Style, p. 139.

# PART IV ⌀ THE INTERNATIONAL STYLE

**The American Style of Figure Skating as developed in Europe and systematized by Continental Skaters. The requirements of the International Skating Union, and practical hints for adaptation to American Conditions.**

THE International Style is the name given to the Continental theory and practice of figure skating, now officially recognized in England, too, and therefore truly international; for it is the American style, carried to Europe by Jackson Haines just fifty years ago, developed in various directions chiefly by the Swedish, the Russian, and the Austrian schools. The extreme characteristics of these schools have been so leveled by the contact of different national representatives at the competitions held annually by the International Skating Union since 1891, that there is now practical uniformity among the best European skaters. For the first time in the history of skating, therefore, it is now possible to formulate in brief intelligible compass a complete system of Figure Skating in a style suited to the American taste and temperament, and adapted to American conditions. Not that we haven't a style of our own; but it is so individual, so independent of anything approaching a definable standard or system, that it is difficult not only for competitors to know how to satisfy local judges, but also for less ambitious lovers of the art to know how to begin systematic practice that will produce cumulative results, economically progressive from figure to figure or from season to season. Since L. Rubenstein went to Europe, before the formation of the I. S. U., no American skater (except Irving Brokaw, 1908) has qualified for a European competition; and the United States is the only great skating country not now a member of the Union. In default of any official encouragement to the "latent talent" in this country, the following information of what foreigners have been doing with our style in this interval is offered, first in the general form of the official requirements of the I. S. U. (selected); then in fuller detail, with explanatory comments based on personal observation, on practical hints by Herr George Helfrich of the St. Petersburg Skating Association and the Berlin Skating Club, and on conversation and correspondence with expert skaters and judges, including Salchow and Fuchs, the best skaters (1904) in the International Style.

# INTERNATIONAL SKATING UNION

## REGULATIONS FOR INTERNATIONAL FIGURE SKATING COMPETITIONS

### A.—General

§ 60. The figure skating is divided into (*a*) the skating of prescribed exercises (**compulsory figures**) and (*b*) the skating of optional figures for a specified length of time (**free skating**). The adjudication of the prizes follows from the whole number of marks attained in both divisions. The Association holding the competition may give a separate additional prize for achievement in either division. (Pair and Group Skating added, June, 1903.)

### B.—Compulsory Figures

§ 64. The compulsory figures are to be **selected** from the diagrams appended (p. 127) and to be at least six in number. For the World and European Championships, the following elements—Serpentine line, Three, Double Three, Loop, Rocker, Counter, Bracket—must be included in one at least of the figures selected. Apart from this, the choice of compulsory figures is left to the fancy of the Association holding the competition.

§ 66. Every compulsory figure can be **begun** only "from rest," that is, by a single stroke off the other foot (unemployed foot); the beginning must be made at the crossing-point of the eight. The **change** from one foot to the other must be made without pause by putting down the hitherto unemployed, now employed, foot, and a simple stroke with the lately employed, now unemployed, foot. Every figure must be repeated three times, both on the right and left foot; the repetition follows without pause, as above. (See Figs. 361-4, p. 135.)

§ 67. The success of every compulsory figure is **marked** with the numbers 0, 1, 2, 3, 4, 5, 6; of which 0 = "not skated," 2 = "pass," 4 = "good," 6 = "faultless;" 1, 3, and 5 are intermediate. In assigning a mark, there ranks, in the first place, correct tracing on the ice; in the second, carriage and movement; in the third, size of the figure; in the fourth, approximately accurate covering of the traces in the triple repetition. These four points of view count as of descending importance in the foregoing order.

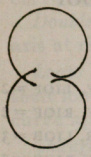
§ 68. As **rules for correct tracing** are to be regarded:—

*Maintenance of the long and transverse axes* in the triple repetition (as the long axis of the eight, is to be conceived a line that passes longitudinally through

# THE SCHOOL FIGURES—INTERNATIONAL SKATING UNION

The numerals on the left are the official numbers; on the right, the factor of value according to the difficulty of the figure. The letters indicate the *first curve only* on each foot; the other curves and the turns may readily be inferred from the diagrams. (Revision of 1909.)

## CIRCLES (Eights)



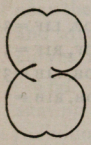
1 ROF, LOF = 1
2 RIF, LIF = 1
3 ROB, LOB = 1
4 RIB, LIB = 2

See note at bottom of next page.

## SERPENTINES

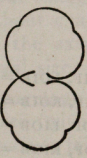
5*a* ROIF, LIOF = 1
*b* LOIF, RIOF = 1
6*a* ROIB, LIOB = 2
*b* LOIB, RIOB = 2

## THREES



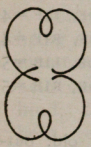
7 ROF, LOF = 1
8*a* ROF, LIB = 2
*b* LOF, RIB = 2
9*a* RIF, LOB = 1
*b* LIF, ROB = 1

## DOUBLE THREES



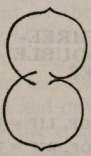
10 ROF, LOF = 1
11 RIF, LIF = 1
12 ROB, LOB = 1
13 RIB, LIB = 2

## LOOPS



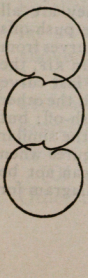
14 ROF, LOF = 2
15 RIF, LIF = 2
16 ROB, LOB = 2
17 RIB, LIB = 2

## BRACKETS



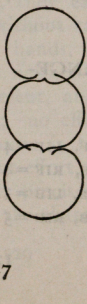
18*a* ROF, LIB = 3
*b* LOF, RIB = 3
19*a* RIF, LOB = 3
*b* LIF, ROB = 3

## ROCKERS



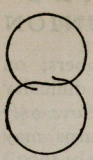
20*a* ROF, LOB = 4
*b* LOF, ROB = 4
21*a* RIF, LIB = 4
*b* LIF, RIB = 4

## COUNTERS



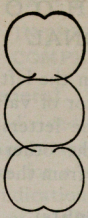
22*a* ROF, LOB = 3
*b* LOF, ROB = 3
23*a* RIF, LIB = 3
*b* LIF, RIB = 3

## ONE-FOOT EIGHT



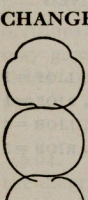
24*a* ROIF, LIOF = 2
*b* LOIF, RIOF = 2
25*a* ROIB, LIOB = 3
*b* LOIB, RIOB = 3

## CHANGE-THREE



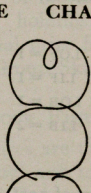
26*a* ROIF, LOIB = 2
*b* LOIF, ROIB = 2
27*a* RIOF, LIOB = 3
*b* LIOF, RIOB = 3

## CHANGE DOUBLE THREE



28*a* ROIF, LIOF = 1
*b* LOIF, RIOF = 1
29*a* ROIB, LIOB = 3
*b* LOIB, RIOB = 3

## CHANGE-LOOP

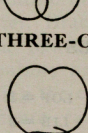


30*a* ROIF, LIOF = 2
*b* LOIF, RIOF = 2
31*a* ROIB, LIOB = 3
*b* LOIB, RIOB = 3

## CHANGE-BRACKET

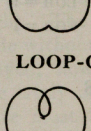
32*a* ROIF, LOIB = 3
*b* LOIF, ROIB = 3
33*a* RIOF, LIOB = 3
*b* LIOF, RIOB = 3

## THREE-CHANGE-THREE



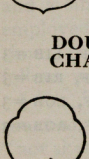
34*a* ROF, LIF = 3
*b* LOF, RIF = 3
35*a* ROB, LIB = 3
*b* LOB, RIB = 3

## LOOP-CHANGE-LOOP



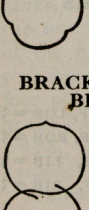
38*a* ROF, LIF = 4
*b* LOF, RIF = 4
39*a* ROB, LIB = 5
*b* LOB, RIB = 5

## DOUBLE THREE-CHANGE-DOUBLE THREE



36*a* ROF, LIF = 3
*b* LOF, RIF = 3
37*a* ROB, LIB = 4
*b* LOB, RIB = 4

## BRACKET-CHANGE-BRACKET



40*a* ROF, LIF = 4
*b* LOF, RIF = 4
41*a* ROB, LIB = 5
*b* LOB, RIB = 5

NOTE—For the old, outgrown shapes, have been substituted the above *accurate diagrams* of the figures *as now skated* by the best experts. For uniformity, they are all begun ROF, and the push-offs fit the sequence of curves from such a start. Begun RIF, the skating-foot on the last curve would end slightly in the other direction for the push-off; but this variation, and the similar variation in the figures when skated backward, can not be expressed in one diagram for each.

the middle of the eight, dividing it right and left into two equal halves; the transverse axis passes at right angles to the long axis through the middle of the eight.)

*Approximately equal size* of the first and second halves of the eight, divided by the transverse axis.

*Symmetrical grouping* of the individual parts of the figure about the axis.

*Curves* without sub-curves, skated out to the end; that is, returning nearly to the starting point.

*Threes* with the turns lying in the long axis, second curve approximately of the same size as the first.

*Double Threes* with the central curve cutting the long axis at right angles, the three curves of nearly equal size.

*Loops* longer than broad, without sharp angle, with their long axis lying in the long axis of the eight, second curve approximately of the same size as the first.

*Changes of edge* with an easy transition, the change falling in the (long) axis; when skated out to a full eight, the change of edge coming near the starting point of the first curve, second curve returning to the same point, approximately of the same size as the first.

*Rockers* and *Counters* without change of edge, the turn near the axis; *Brackets*, without change of edge before and after the turn, turn on the axis, first and second curves approximately of equal size.

§ 69. As **rules of correct carriage and movement** in skating the compulsory figures (within which rules the individuality of the skater receives fair play and all possible consideration on the part of the judges) are to be regarded (See p. 139, British N. A. S. A., Dec., 1912):—

Upright carriage, not bent at the hips, but without being stiff. Strong bending of knee or body to be only momentary; head upright. Unemployed foot to be held only a little way from the ice, not dragging behind; toe turned downward and outward, knee slightly bent, generally held behind the employed foot; otherwise swinging freely and assisting the movement, but without being held far away. Arms to hang down, easily; like the unemployed foot, they can be used to assist by their movement, but without raising elbow or hand far away from the body; hands, when possible, never above the waist. Fingers neither spread nor clinched. In general, everything violent, angular, or stiff to be avoided in the movement; no effort is to be strongly expressed, but the impression is to be given that the figures are executed without effort.

(Of course, there is no precise **standard of size.** Other things being equal, the skater who skates largest

wins. The size of the figure on the ice, however, should be adapted to the size and build of the skater; the attempt to skate over-large is to be discouraged, for it is sure to produce instability, diminution of pace and swing, and ungraceful carriage. Salchow, who skates the largest figures, makes, for example, a bracket eight (No. 32) with the turns sixteen yards apart. In a Canadian or a New York competition they would be only two or three yards apart, but perhaps more accurately placed. The Continental Skater, however, is warned not to aim at accurate placing and symmetry to the neglect of graceful carriage and easy movement. The last Congress of the I. S. U. at Budapest, June, 1903, repeating this warning also in regard to the striving for over-large figures, recommended both skaters and judges to lay weight first upon correct execution according to 64; second, upon carriage and movement according to 65; and not until third upon size.)

**359—Fuchs, OB Spread Eagle (Free Skating)**

## C.—Free Skating

§ 67. The free skating is **marked** (*a*) for the contents of the program performed (difficulty and variety); (*b*) for the manner of performance (harmonious composition, sureness, carriage and movement, etc.); in each case with the numbers 0 to 6 with the same significance as in the compulsory figures. See pp. 208-10.

## D.—Determination of the Result

§ 68. On each marking-card, in every **compulsory figure**, the mark given is multiplied by the factor of value which belongs to the figure in question in proportion to its difficulty, and is to be taken from the appended diagrams of compulsory figures. The total sum of these products on each marking-card for each skater individually gives the number of points for compulsory figures which he has earned with the individual judge.

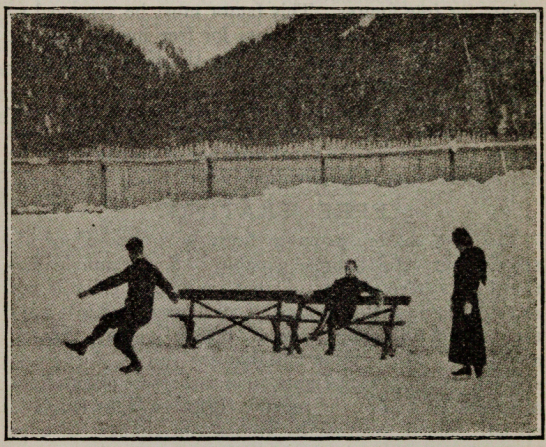
The marks given for **free figures** under (*a*) and (*b*) are added, and the sum multiplied by the factor announced in the advertisement; the product is the number of points for free figures. This factor must be arranged so that the highest possible points for free figures amount to about, but not more than two-thirds of the highest possible for compulsory figures.

The number of points for free figures plus the number of points for compulsory figures gives for each skater individually the **total number of points** which he has earned from the individual judge. Cf. p. 38.

## FREE SKATING

The free skating program must be composed of attractive, graceful figures, capable of fluent amalgamation into a harmonious coherent unit. Difficulty is not so essential as the avoidance of all figures that interrupt the continuous swing, such as beaks, scissors, crosses, and stars. Much more suitable are spirals, turns and strokes, jumps, wing-eights, dance-steps, combinations of spectacles and of the rocking turns, on right foot and on left, joined together by threes and changes of edge into a harmonious rhythmic performance to the accompaniment of music. In order to give the execution some *éclat*, one is recommended to begin with a vigorous spiral or difficult step and end with a rocker jump, spread-eagle, or Jackson Haines spin. Only those figures should be attempted which can be skated to perfection; an easy program skated with abandon, with sure mastery of balance, swing, pace, and edge, works better with the judges than a difficult program indifferently executed. Above all, the program should provide for a performance characteristic, individual, original, and of almost liquid continuity. Salchow's free-skating program at Davos, January 18, 1903, began with a ROF rocker jump to ROB; then a jump from LOB to RIF; the Engelmann star; IF three, back pirouette, OB three eight (Figs. 358, 6, 360); once back and jump, a complete revolution in the air; a march, ROF rocker and LOB three and RIOB counter, rocker, and repeat; IB rocker,

change, spread-eagle; another rocker march; spread-eagle jump, complete revolution; rocker counter continuous spectacles, with rhythmic swing of free foot to music; another march, ROF rocker change IB loop change OB counter OF three and LIB three and repeat; more intricate march steps that I could not identify from the "side lines," the program ending with the Jackson Haines spin—a ROF flat-foot spin with figure 4 bend (Cf. *Primer*, p. 64) clear down to the ice, straightening up again while revolving at a rapid pace, and finishing with a pirouette on the toe. See p. 39.



**360—Salchow, teaching Mrs. Syers his (Free Skating) back pirouette Eight, p. 133, No. 6.** (Mr. Syers, approving.)

## SPECIAL FIGURES

Those difficult original figures that make beautiful prints on the ice but do not lend themselves to this artistic combination in unbroken rhythmic transition, are provided for nowadays in a third division of the program—the special figures. Difficulty here plays the chief rôle, and good form a secondary one. In contrast with the free skating, here a perfectly correct print on the ice, with clear, faultless edges, is the main thing. Diagrams, with verbal description of the special figures offered by a contestant, must be submitted beforehand for the use of the judges. Specimens of these figures may be found on pp. 118-122.

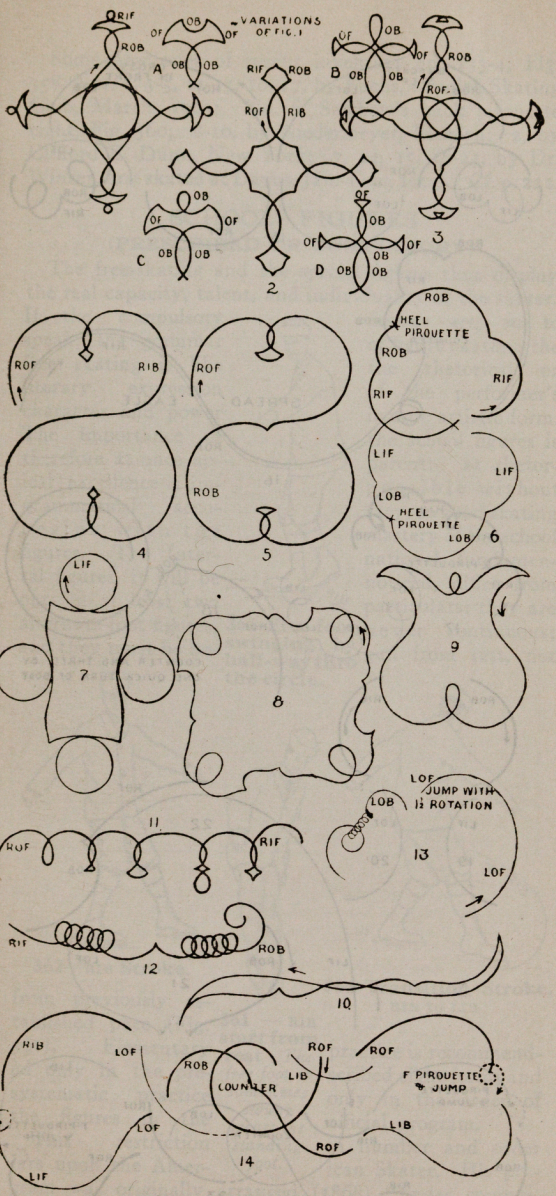
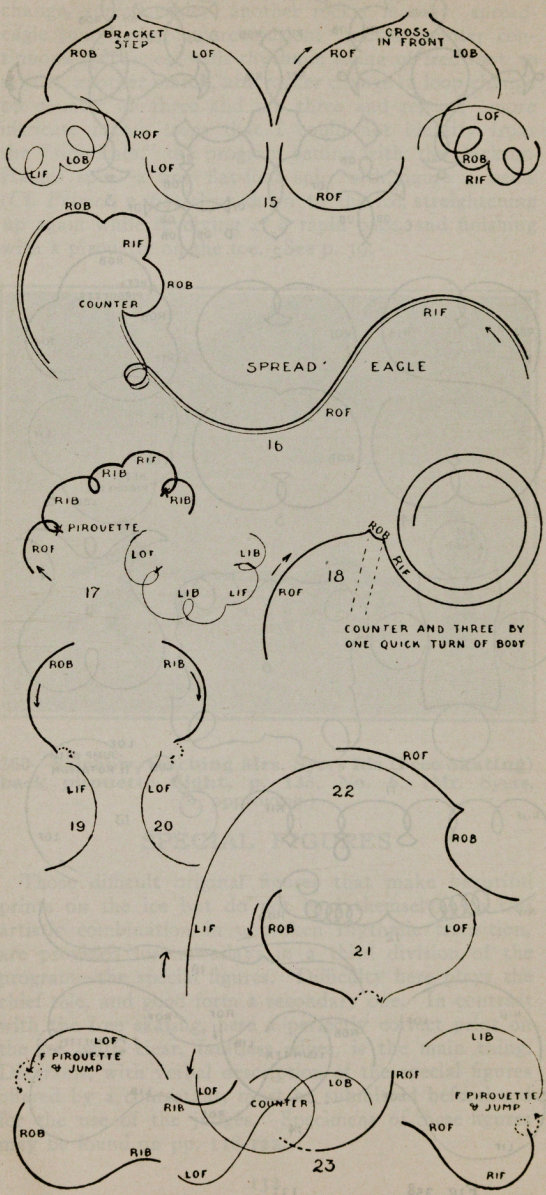

VARIATIONS OF FIG. 1
A
B
C
D
2
3
4
5
6
7
8
9
10
11
12
13
14
RIF
ROB
OF
OB
ROF
RIB
LIF
LOB
HEEL PIROUETTE
JUMP WITH ½ ROTATION
LOF
COUNTER
LIB
F PIROUETTE JUMP

Fig 358

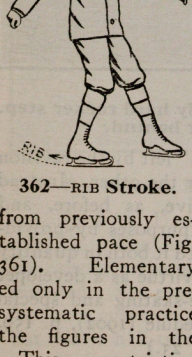

BRACKET STEP
ROB
LOF
ROF
CROSS IN FRONT
LOB
LOF
ROF
LOB
LIF
LOF
ROB
RIF
15
ROB
RIF
ROB
COUNTER
RIF
SPREAD EAGLE
ROF
16
RIF
RIB
RIB
RIB
PIROUETTE
ROF
LOF
LIB
17
LIB
LIF
ROF
18
ROB
RIF
COUNTER AND THREE BY ONE QUICK TURN OF BODY
ROB
RIB
LIF
LOF
19
20
ROF
22
ROB
LIF
ROB
LOF
21
LOF
F PIROUETTE & JUMP
LOF
ROB
RIB
RIB
LOF
COUNTER
LOB
23
LIB
ROF
F PIROUETTE & JUMP
ROF
RIF

Some new ones of recent invention pp. 133-4, Fig. 358, Nos. 1, 3-5, 11-13, 16, 17, by Fuchs, Munich Skating Club, March, 1903; No. 6, Salchow's back pirouette eight, Fig. 360; 8-10, by Niedermeyer, Munich; 2, by Clifford E. Dunn, New York; 7, 14, 15, 18-23, by Dr. Winzer, first skated at Davos, Jan.-Feb., 1903. Cf. p. 222.

## SCHOOL FIGURES
### (PRESCRIBED OR COMPULSORY)

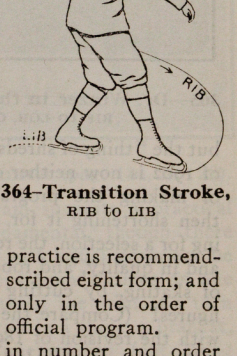
The free-skating and the special figures thus display the real capacity, talent, and individuality of the skater. If the compulsory figures are, so to speak, the grammar of figure skating, the free skating is like the rhetorical or literary expression of the performer's character and power in true artistic form. The importance of the school figures is therefore at once apparent: as rhetorical excellence is impossible without grammatical accuracy, so good skating begins with the mastery of the school figures. The International fundamental figures, it will be noticed, differ from ours in at least two particulars: they are alternate-foot figures, never continuous; and they must be begun from rest, not


**363–Free foot swinging by half-way thro the circle.**




**362—RIB Stroke.**

**361 — RIB start from rest** *The free foot is sometimes swung across the standing foot.*

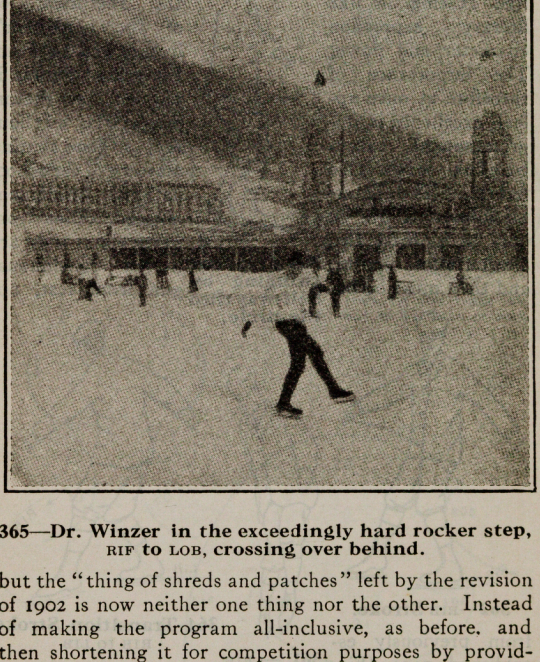



**364–Transition Stroke,** RIB to LIB

from previously established pace (Fig. 361). Elementary practice is recommended only in the prescribed eight form; and systematic practice only in the order of the figures in the official program.

This restriction in number and order jars upon the American Skater. His program was originally arranged (1868) "under compre-

hensive, fundamental heads, designed to include everything appertaining to the art." And its twenty-five numbers did provide for the skating of all that was then known under those comprehensive heads; for it was understood that "whenever practicable, all movements are to be executed both forward and backward, on right foot and on left, *in field and to place*." If the mere wording of the program had been re-edited to keep pace with the growth of the art, it might still have fulfilled the purpose of its compilers in their original spirit;

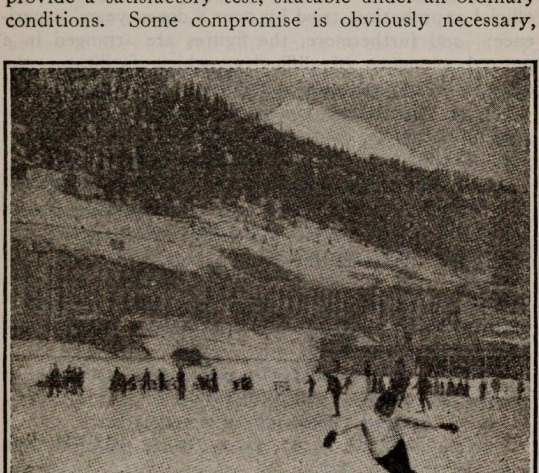


**365—Dr. Winzer in the exceedingly hard rocker step, RIF to LOB, crossing over behind.**

but the "thing of shreds and patches" left by the revision of 1902 is now neither one thing nor the other. Instead of making the program all-inclusive, as before. and then shortening it for competition purposes by providing for a selection, the revisers reduced it both in quantity and in quality, and robbed it of all virtue as a developer of skating, by cutting out the free-skating and special figures! (Compare the present schedule (1902), p. 159, with the revision of 1891, *Hdbk.*, p. 23.)

The International School Program does not aim to be all-inclusive,—only to be fundamental. Even if it were the former, the principle of selecting a few figures

from it *long beforehand* might be open to the criticism that neglect of practice of the figures not selected is thereby encouraged, and all-round proficiency discouraged. But the original American principle of providing opportunity for each contestant's showing all he knows under successive heads of a schedule covering the whole of the art, has often compelled unnecessarily wearisome practice, and has at last broken down as a *practical test* under the exigencies of time and strength, and the patience of all concerned. Perhaps drawing *some* numbers by lot on the day of the competition might insure practice of the whole program, and yet provide a satisfactory test, skatable under all ordinary conditions. Some compromise is obviously necessary,



**366—Dr. Winzer,** LIF **to** ROF **Counter** (page 134, No. 22).

and the I. S. U. School Program suggests a practical solution. The figures are fundamental, though there are others, perhaps, that might with equal propriety be included. For example: the steps from a curve on one foot to a curve on the other, without the print of a turn but with a half-turn of the body as in a three, a bracket, a rocker, or a counter, the unemployed foot being crossed over in front or behind (cf. *Hdbk*, pp. 52-61), are quite as fundamental, though perhaps not as graceful,

as the simple turns on one foot; and even more effective training of the body to suppleness and pliability, as is shown by the vigorous and nimble skating of such a versatile performer as Dr. Winzer, "The Ice King of Dresden" (Figs. 365, 366). He maintains that the "Spectacles," "Counter Spectacles," and "Spread-Eagle" have as much right to be compulsory figures as Nos. 34-41 of the Program, "which are *combinations* no more fundamental than a thousand others" (!). In spite of some efforts to increase the list (notably by the addition of combinations of the turns and loops connected by rockers and counters instead of by changes of edge), the present program enjoys the prestige of widely extended official approbation, tried by over a dozen years' experience; and furthermore, the figures are arranged in a natural sequence of difficulty, which facilitates the selection of graded tests, as follows:

1. For Novices: six figures from 1 to 11.
2. For Juniors: six to eight figures from 1 to 30*b*.
3. For Seniors: eight to ten figures from 8 to 41*b*.
4. European Championship } : ten to fourteen figures from 12 to 41*b*.
5. World's Championship }

Free skating in 1 and 2, three minutes; in 3, 4, and 5, five minutes (i. e., in 1902–3).

In 1902 the Special Test of the N. S. A. of Great Britain was given up, and three Official Tests in the International Style were instituted, as follows (Revision of December, 1912):—

**Third Class** (20 out of maximum of 36 marks)

Nos. 1, 2, 3, 5*a*, 5*b* and 7 (p. 127).

**Second Class** (130 out of 234 marks)

Nos. 4, 6*a*, 6*b*, 8*a*, 8*b*, 12, 14, 15, 16, 17, 18*a*, 18*b*, 24*a*, 24*b*, 26*a*, 26*b*, 27*a*, 27*b*.

The candidate will be required to skate a free program of three minutes' duration.

This will be marked—

(*a*) For the contents of the program (difficulty and variety) up to a maximum of 6 marks.

(*b*) For the manner of performance up to a maximum of 6 marks.

In order to pass, a candidate must obtain 7 marks for (*a*) and (*b*) together.

The marks for Compulsory figures and for Free Skating must be obtained from each Judge. Judges may use half-marks and quarter-marks.

**First Class** (203 out of 360 marks)

**Rockers**, 20*a*, *b*, 21*a*, *b*; **Counters**, 22*a*, *b*, 23*a*, *b*; **Three-Change-Three**, 35*a*, *b*; **Loop-Change-Loop**, 38*a*, *b*, 39*a*, *b*; **Bracket-Change-Bracket**, 40*a*, 40*b*.

The candidate will be required to skate a program, of four minutes' duration, marked as above.

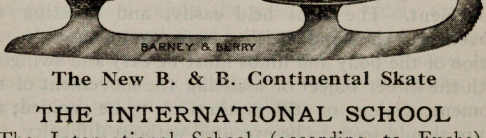
The tests must be skated in good form, directions for which are:—

Carriage upright but not stiff; the body not bent forwards or sideways at the waist; all raising or lowering of the body being effected by bending the knee of the tracing leg with upright back; the body and limbs generally held sideways to the direction of progress. The head always upright. Tracing-leg flexible with bent knee. The eyes looking downwards as little as possible. The knee and toe of the free leg turned outwards as far as possible, the toe always downwards; the knee only slightly bent. The free leg swinging freely from the hip and assisting the movement. The arms held easily, and assisting the movement; the hands neither spread nor clenched. All action of the body and limbs must be easy and swinging, with the direct object of assisting the movement of the moment; violent or stiff motions are to be avoided; the figure should seem to be executed without difficulty.

The figures must be begun from rest, that is, by a single stroke with the other foot; and at the intersecting point of two circles. Every figure must be repeated three times consecutively. No impetus may be taken from the ice by the foot which is about to become the tracing foot, and every stroke should be taken from the edge of the blade, not from the point.

But quite aside from all considerations of competitions or tests, the simple principles underlying the consistent, systematic execution of these figures are especially significant and instructive to American lovers of the art of skating as a graceful accomplishment and health-giving recreation. The following extracts from the authoritative exposition by Gilbert Fuchs (originally contributed to *Deutscher Wintersport*, Mar.-Apr., 1902) will, it is believed, give the completest and clearest statement of the essentials that has yet appeared in English. The notes and illustrations are the translator's. In the photographs, observe especially the downward-pointing unemployed foot (Fig. 374), the bent skating leg (Fig. 368), and the vigorous rotary action of hip and back muscles (Fig. 360). Just as the expert tobogganer on the Cresta ice-run pulls himself forward on his sliding seat in order to gain pace in the straights, so the Continental Skater, in order to open out his curves, bends the skating leg, throws his weight forward, and uses the balance leg almost as a rudder. The high heel of his skate throws the traveling area of the blade almost under the ball of the foot; and to facilitate still further the execution of large, bold curves, the blade at this point is sometimes ground almost flat, the composite rock then gradually sharpening toward the heel

and toe where the turns are made. The blade is usually thicker at the toe than at the heel, which projects farther behind than in most American skates. Messrs. Barney & Berry are now prepared to supply such a skate from stock; and for club and rink use, experts will find their two stanchion "Continental" with screw-on mount lightest and best for fine artistic work in the International style. The new heel-button round-toed "International" is serviceable to those who do not care for a special boot. See *Primer*, pp. 10–12.




**The New B. & B. Continental Skate**

## THE INTERNATIONAL SCHOOL

The International School (according to Fuchs) is based upon a series of figures varying from the easier to the harder, and these figures in turn are combinations of fundamental elements. These elements are the circles (eights) and the turns. See p. 174.

Every element, every figure, is performed with equal coöperation of skating leg, free leg, and body. This equalization alone ensures harmonious movement, in general and in particular, secures the greatest profit from the various aids, promotes the correct distribution of pace and swing, and makes the figure appear easy and symmetrical. Both the figure and the print on the ice, if the above is observed, will of themselves be correct. Accordingly I do not agree with the Official Program (§65), when it says: "Arms hanging down without swinging *can* be used like the free foot to assist with their movements;" I insist "they *must* be so used." With the free foot, we shall soon see how the assistance is to be given; but the use of the arms is left to the individuality of the skater. It says further in this paragraph (§65) that the free foot ought to be "raised only a little from the ice," must be "carried generally behind the skating foot," and should be "slightly bent at the knee." This is partly wrong, and partly trespassing upon the free individuality of the skater. Just so when it says of the arms, "without lifting the elbows or hands far from the body"—that is nothing but an infringement and restriction on individuality. On the other hand, I quite agree with the program when it says that "everything stiff or hitchy in the movement is to be avoided, and the impression is to be given that the figure is performed without effort;" and I might

add, "*wherever possible* no strongly marked assisting movements." Much more to my liking is what George Helfrich says in his recent *Practical Hints for Fancy Skaters*: "One should always strive to skate naturally and not to take a prescribed attitude"—that's the whole thing in a nutshell. Helfrich further says, "A pliant attitude suited to the figure is recommended,"—quite right, provided it is not unmanly and effeminate.

## THE EIGHTS

Now, then, to the circles (eights). As regards the position of the swinging foot these may be skated in three ways: with the free foot in front, behind, and with shifting position. Experience with the more difficult exercises proves that the last, which is also the natural position, is the correct one; for by the simple thrust with which we establish any pace on the forward edges, the free foot drops back and then swings forward. On the backward edges the free foot at first swings forward and then falls behind the skating foot. This is so in the simple circle (eight) and, according to our principle, must always occur when an independent circle occurs, or a curve after a turn.

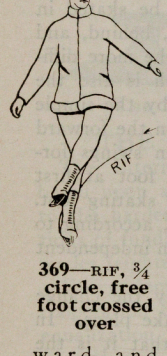
Now the question naturally arises, why the change in the position of the free foot has to take place. In this connection, we must bear in mind that it is the work of the swinging foot that insures the uniformity of the line of curvature, rightly distributes the swing and pace, and thus brings the curve round to the starting point. Both halves of the curve, then, must have the same share in the coöperation of the swinging foot; theoretically, therefore, the change in the position of the free foot must take place in the middle of the curve. Practically, too, this is quite right; only we may note that in forward edges the swinging foot shifts a little after the middle, and in backward edges a little before the middle, of the curve; but this is not entirely necessary.* See *Primer*, pp. 4, 26 ff.

So far, we have fixed the time and the place of the change of the swinging foot; we have now to explain the kind of motion that takes place. At the push-off the free foot is swung backward or forward from the hip (joint). In the subsequent movements we have a distinction to mark between the O and I curves. What is specified for IF applies similarly (but inversely) to the IB.

*In Salchow's skating, the free foot swings by just half way through the inside circles; but about three quarters through the OF, and about one quarter through the OB, circle. See pp. 175-7.

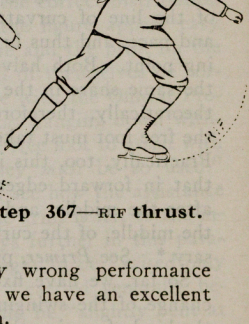
In the RIF, after the thrust (Fig. 367), the balance foot is carried fairly wide behind and even across the plane of progression; then gradually swung nearer to the skating foot until half the curve is done, then, as close as possible, continuously—without kick—drawn by it: at the same time, the skating leg, which has been bent at the knee (Fig. 368), slowly straightens up, as the free foot gradually swings forward and again crosses over the plane of progression (Fig. 369). In this way the skating is steady, elastic, and with plenty of go in it. *Quite similar should be the skating of such a curve in every combination, so far as the curve is an independent curve and a whole one.* Every other movement of the swinging foot, such as straying, jerky, or repeated forward and backward movements of it, etc., betray an uncertainty which either may be attributed to faulty carriage of the body or is caused by imperfect or actually wrong performance of a previous turn. Here, then, we have an excellent criterion by which to judge a turn.


**368—RIF straightening up, as free foot swings by, halfway through the circle**




**369—RIF, ¾ circle, free foot crossed over**


**370—Transition step RIF to LIF.**




**367—RIF thrust.**

On the outside edges the close approximation of the balance foot to the skating foot is of less importance, though a similar quiet management of it is obviously necessary.

If the carriage of the body and of the free foot is correct, then the print on the ice will be correct too; *i. e.*, we shall describe a circle all of which is uniformly rounded: no part of the curve is flat or stretched;

hollows and protuberances do not occur. These sub curves are unmistakable signs that, although the skater may have made quite the right print on the ice in a previous turn, he had not quite mastered it, and the direction of his edge and momentum were consequently not in the same plane. This often occurs, as I have frequently had occasion to observe; *e. g.*, after IB loops, or after rockers and counters. Again, these sub-curves arise from a skater's trying to skate large—great size, nowadays, seems to be trumps—in fact, beyond the normal compass of his power. But in order to skate a figure so large, the skater must have much swing; and with great swing, after most turns, the curve has a tendency to curl in more and more and become smaller. Now, there are special ways of preventing this. If a skater is not in possession of them, or makes his turns badly, bends are bound to occur in his curves, which, to be sure, do not necessarily imply a change of edge, but which impair the required uniformity of circular curve. It is a great difficulty of our modern art to skate the turns easily, surely, and accurately, and at the same time to skate correctly the curves before and after with uniform, unbroken pace,—a difficulty which, alas, is too little known or recognized. (I observed that the Continental Skater abandons the sidewise position some distance before reaching the center on a back edge. In order to start the next circle with a full bold curve in the right direction, he does not keep his eye on the center too long—he acquires the instinct to *feel* the right pace and direction of the transition stroke two yards or more before he reaches the center. G. H. B.)

## THE TURNS

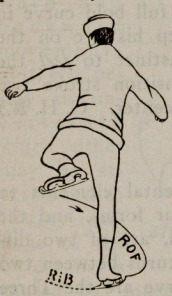
We had, you know, two fundamental elements to consider: the circles (eights), in four forms, and the turns. The turns, themselves, again, are of two different kinds: turns on a curve, and turns between two different curves. The turns on a curve are the Three and the Loop. I call these turns "on a curve," because I look upon the curve after the turn as a natural continuation of the curve before the turn, although with change of front, since it follows quite naturally, without any special effort on the part of the skater, in the direction of the previous curve. Contrasted with these turns are those which bind together two curves of different kinds: they are the Serpentine, the Rocking Turns, and the Beak Turns, the latter not yet included in the school figures.

As general characteristics of the correct performance of these turns, I may specify the following: 1. Accuracy in the print on the ice—they should never be wrenched, but be skated easily, with equal coöperation of skating foot, swinging foot, and body. 2. They should depend as little as possible on the previously acquired pace. 3. Finally, the less audible they are, the less visible the print in the ice, so much the better —an unmistakable sign of correct and accurate performance. An indispensable requisite is good form—for to skate the figures in a prescribed manner *in good form*, that is the Art of Skating. See p. 164.

## THREES

The Three, as a school figure, is skated in circles (eights), and is, according to my idea, a turn in circle, *i. e.*, the circle in which the three occurs is to be reckoned a unit and to be treated as such when skated, and therefore skated with shifting position of the free foot. (The free foot swings by at the middle of the curve, just as if the turn were not there at all.)

The three must be skated to a good finish without curling in; the skater must not be contented merely to raise the skate at the turn, he must be sure not to scrape, or rub, or tear the ice. The three turn is accomplished by shortening the radius of the curve while hard on the edge and bending the knee as it turns, thereby giving the skate a jerk forward, which leaves a pretty point in the print. At this stage the edge is changed and the curve is continued with the knee straightening out.




**371—Salchow "tearing" out of a big ROF three**

The turn skated this way is almost noiseless, since the skate runs quite in the plane of progression; the three appears in the print as a little indented point in the circumference, *before and after which the curve continues in the same direction and with the same radius*, the tangents at the point of intersection making an angle of about 80°. If the three is skated in this correct manner, the second curve will never be distorted, because the direction of the curve and the momentum of the body are in harmony. Besides, one gains his pace anew by such a three, but diminishes it by scratches and scrapes. One loses pace if the three curls in, because the direction of the curve and the

plane of progression are not quite together. The skater is then compelled to use special means to attain the necessary pace, and begins to tear* out of the turn, in order to make the second curve as big as the first (Fig. 371). See p. 180, and *Primer*, p. 35 ff.

## LOOPS

The Loop is a turn on a curve without change of front, and as a school figure is skated halfway through the curve so that the free foot before the loop always points toward the beginning of the curve, and after the loop toward the end of it. This is true of all loops.

**372—Mrs. Syers coming out of a RIF loop.**

A different movement of the swinging foot is made in outer and in inner loops for the reason that in the former it crosses round over the curve, in the latter the movement is all inside (Fig. 372). I might here observe that I have seen loops skated in two shapes; broader than long (Grenander) and longer than broad (oval). The latter is recognized as the correct shape. These, too, I have seen skated in different ways. Földváry, on account of his long, flat skate, skated them in such a way that in the middle of the loop he made a noticeable pause and then with a fresh swing skated out of the loop. A stop, though very brief, is also apt to be made by Salchow in the middle of his loop, from which

*Fuchs takes Salchow to task for this method of enlarging his threes; but Salchow told me he learned it from Fuchs.

he tears out in order to make the second curve as big as the first, or even greater.

If the loop is correctly skated, no suspension of the swing is necessary. Although in the middle of the loop, by virtue of the rotation, the swing appears to slow up, there ought to be no break in it; and although there is a little alteration in the pace (from the change in the radius of the curve) the transition ought to be hardly noticeable. See p. 183, and *Primer*, p. 40 ff.

The loop ought to be skated as noiselessly as the three. This virtue is attained by keeping the swinging foot as far back as possible before the loop, rotating the body at the hips and bending the knee of the skating leg, in order to be able to straighten it after the middle of the loop, while the free foot is gradually swinging round forward, and the body, which has hitherto been bent forward, is straightening up to an erect posture. The movement of the swinging foot in the outer loops is very simple, for you have only to take pains not to bring it forward too soon, as it crosses moderately wide spread, around over the skating leg. During the loop you raise the free foot a little higher from the ice, and swing it from the hips a little farther from the skating leg, and after the loop slowly forward. In outer-back loops the movement is similar, only inverted. In the forward loop, the free foot, which *before* the loop is drawn close to the skating foot and *after* is crossed over it a little, *during* the loop describes a loop in the air and is then crossed over the plane of progression and swung in front. After the IB it is quite the same. In skating loops, special attention is to be given to the flexibility of the ankles. The size of loops varies in general from 4 to 16 inches in length. If made larger they gradually lose the true characteristics of the loop. They may be skated smaller provided they are skated correctly.

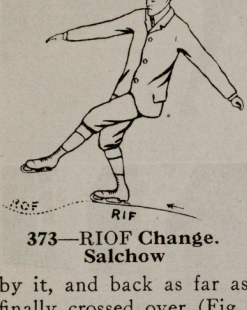
Combinations of loop and three, like three-loop-three, produce beautiful figures of great swing and pace; the free foot is held forward during the three out of consideration of the following loop, for the movement of the swinging foot in loops is quite the same, whether they are skated singly or in combination.

## THE SERPENTINE (Change of Edge)

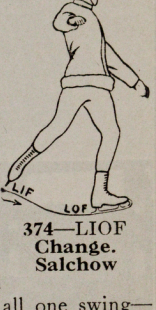
The Serpentine is a combination of two curves in the same direction but on different edges. This turn, like the others, is produced by equal coöperation of body, skating leg, and free leg. Before the change of edge, the body is thrown somewhat back and hard on the inner side of the curve; after the change, it is swung forward

and again thrown on the inner side of the new curve. The skating leg is bent at the knee before the change in order to be straightened again after it. See p. 178.

The correct movement of the swinging leg, which shows us here again how well the turn is mastered, is as follows: In forward curves, before the change, it comes in front of the skating leg, even crosses over a little (Fig. 373); during the change, it is drawn quickly but without jerk pretty near the skating foot, by it, and back as far as possible, and finally crossed over (Fig. 374). (It is all one swing—there is no pause or break in the movement of the swinging foot, except, perhaps, that the change of edge accelerates its backward (or forward) pace.) The movement is similar (inverted) in backward curves. The whole movement has in it something of an easy rhythmic cadence; it is therefore wrong to skate the change of edge by main effort of the skating leg, because it will be the exception if you do not crunch and scrape on the ice;* the print will then be angular and make a hook. The correct print must be a soft, gradual transition from one curve to the other, as short as possible, but without any short radius nooks in it. The mark on the ice should be as slightly visible as possible, and without much snow thrown up. If the serpentine is skated in this way, no noise on the ice will be heard, and the carriage of the body will be a gentle transition from one curve to the other, without jerks and awkward angles. The movement of the swinging foot before, during, and after the change is the same, whether the preceding curve is a half circle or a whole one, because it belongs exclusively to the change as such. Every circle following the change, however, is to be treated as an independent circle. See *Primer*, p. 32 ff.



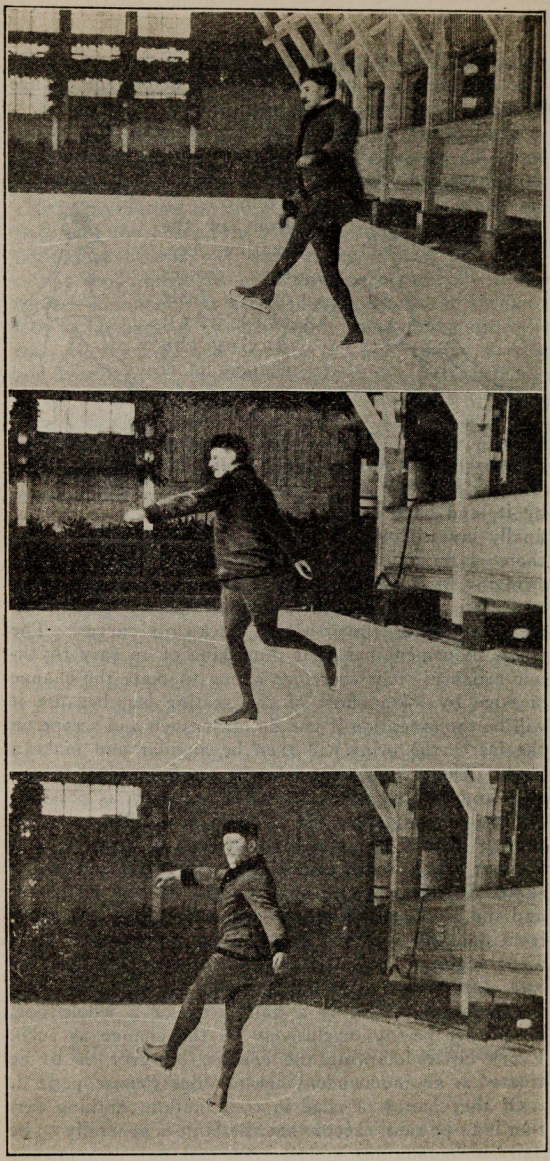

**373—RIOF Change. Salchow**




**374—LIOF Change. Salchow**

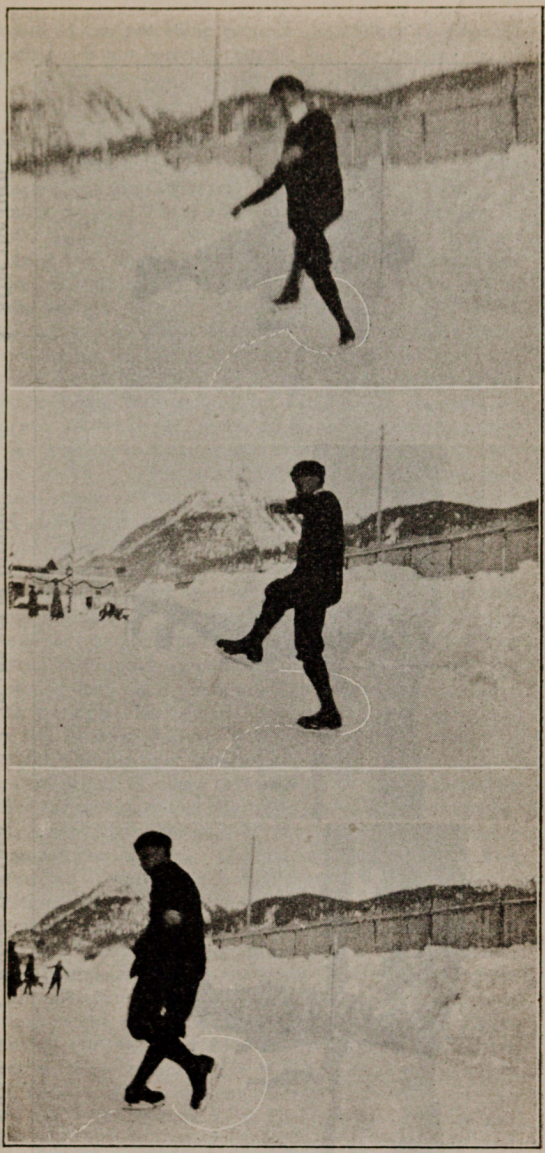
Of the change of edge in combination, nothing further is to be said, except that the fault is generally to be

*It is worse to skate changes by main effort of the swinging leg, as do most Americans and Frenchmen. See p. 178 ff.

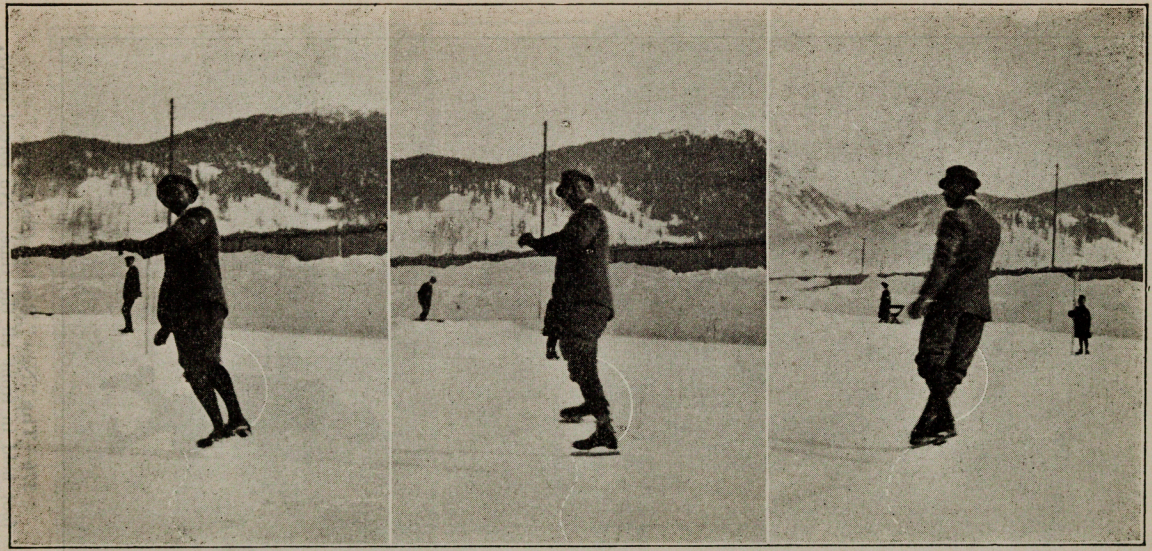


**375—The Fuchs Rocker.**

1. Swing 1, forward. 2. Swing 2, backward, just before turn. 3. Swing 3, in front, at turn, in normal position for back curve.



**376—The "New" Rocker (Salchow).**
Free foot held in front all the time. No forced curve. Very large and powerful. 1. Vigorous first curve. 2. Putting in the hook (Fig. 391[2]). 3. After the turn under the free foot, which now drops behind the curve.



**377—ROF Rocker. 1. Before the turn 2. In the act of turning 3. After the turn**

English style made easy by slightly swinging arms and free foot. (Baron Jean de Bellet, Paris, at Davos.)

found in the preceding turn, if the change of edge following it is not correctly skated. See *New Skating*, p. 19.

## ROCKING TURNS

To the rocking turns belong Rockers, Counters, and Brackets. These three kinds belong together in one group, because they are different from all other turns, possess common characteristics, and are executed in similar ways. The rocking turns may be defined as turns which join two curves of different direction, usually with change of front, by means of a false or impure serpentine. By impure or false serpentine, in contrast with a pure or genuine serpentine, which by a change of edge joins two different curves, I mean every print on the ice like a serpentine, but on the same edge, which inevitably arises as a result of counter rotation of the body, but in and by itself alone connects no curves. Reverse or counter carriage of the body occurs when a skater during a curve lets the position characteristic of that curve gradually turn into the position which belongs to the curve that follows the next turn.

I call these turns by Holletschek's name, rocking turns (*Wiegewendungen*, *Ruckwendungen*), because they are executed by a kind of rocking motion of the body and the skating leg, during which the free leg performs some well defined swinging motions. I apply here also the same principle stated above: that all turns must be skated with equal coöperation of body, skating leg, and swinging leg; and therefore I reject all turns skated with a simple kick and without assistance of the swinging leg, because they do not meet the requirements of the false serpentine, and usually leave a scratched or jumped print. Rocking turns should be skated clean like other turns, and ought not to be crunched or scratched.

Common characteristics of the performance of these turns are the following: the body by the end of the first curve has already been brought pretty nearly into the position which it is going to take in the second curve; the skating leg before and after the turn is bent at the knee and straightened somewhat at the turn; further, the movements of the swinging foot,—this executes three movements or swings, which can be counted, to a certain extent, rhythmically, to 1, 2, 3 time. This movement of the swinging foot always occurs, no matter whether the previous curve is a half-circle or a whole one, because this movement belongs to the turn.

In the turns from F to B, the free foot first swings forward (Fig. 375[1]), then back (Fig. 375[2]), sharply and quickly as near as possible to the skating foot, and then

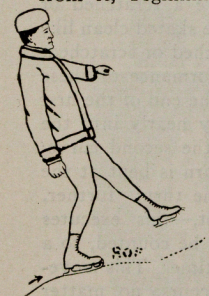
it comes as quickly forward again (Fig. 375[3]), putting the skater into the normal attitude for an independently begun back curve. The last movement is necessary, for after these turns, too, the second curve, which is quite independent, must obviously be treated as a curve skated alone by itself. The situation is quite the same from B to F.

## COUNTERS

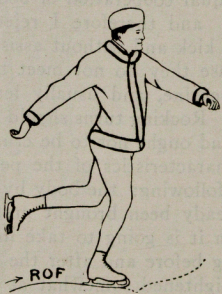
In this figure the first curve turns into the spurious serpentine just before the turn, and the second curve starts directly from it. The execution of the turn is very simple. Before the turn, the free foot is swung forward, if it is not already in front; when about to make the turn, the skater draws it sharply back, during which movement the spurious serpentine is generated. The body is now almost in position for the second curve, and, as the skater begins to swing the free foot forward again near the skating foot, he makes the turn. The skating leg, which during the turn straightened up a bit, is now somewhat more bent, and the new curve begins quite normally, with the free foot in front. Inner and outer, the execution is exactly the same, and also from backward to forward. See p. 188 ff.

## ROCKERS

The Rocker makes a print the very opposite of the Counter, for the turn comes directly after the first curve; and from it, beginning with the spurious serpentine, springs the second curve. The execution of the rocker is quite analogous to that of the counter. Before the turn, if the free foot is not in front, it is swung forward (Fig. 378); when about to make the turn, the skater draws it backward sharply and quickly, as near as possible to the skating foot (Fig. 379); with this motion, the skating




**378—ROF Rocker (Fuchs), body rocking back, free foot forward.**




**379—Body rocking forward, free foot behind.**

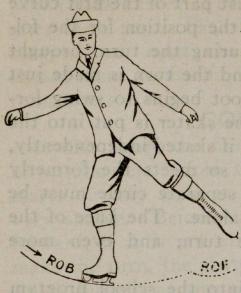

**380 — After the turn, free foot in front.**

foot darts forward, catches a hard edge, shortens the radius, and thus makes a hook up to the point of the turn. The body, which in the last part of the first curve has already got itself well into the position for the following second curve, is now, during the turn, brought completely into that position, and the turn is made just at the moment when the free foot begins to swing forward again (Fig. 380). Thus the skater is put into the position in which the new curve, if skated independently, would normally be begun, and so meets the formerly expressed condition that every separate circle must be skated as it would be by itself alone. The knee of the skating leg is bent before the turn, and even more after it.

When the rockers were put into the school program along with the new turns, no one anywhere knew just how to begin right with them. In the Vienna Skating Club (*i. e.*, Hügel) they were stated as follows: In order to execute the rocker at the end of the first curve, the skater swung the free foot wide from the skating foot, thereby making a print resembling a rocker, but marked with a strong, genuine change of edge. No one could do the turn easily any other way, and no one apparently troubled himself much about it; but the change of edge fell under some suspicion, and accordingly it was given out that this turn, as well as the other allied turns (the Counter and the Bracket), should be skated with as little change of edge as possible. But if there is *any* change of edge, however slight,—if one finds in his action that a change of edge is neçessary for the execution of the turn,—the performance is a false one. In the right execution of the turn, however, it sometimes happens that if the body is inclined too much in front, the other edge will leave a print. But in such case this other edge has not been used, and is actually a hindrance to clean performance; the execution of the turn, therefore, is not a false but a faulty one.

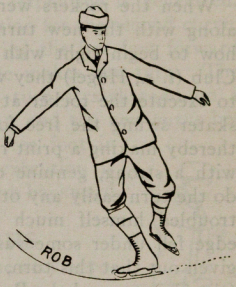
E. Engelmann, at the time of his retirement from a victorious skating career, had acquired a method of skating the OF rocker, peculiar to himself—the other rockers he could not then skate. He skates the first curve clear to the end with very strong rotation of the body, then makes the turn with a jerk, combining vigorous hip action with out-rotation of the body. The free foot is held way back, and remains behind the skating foot throughout the whole circle. On account of the rotation of the body, the position is not graceful; throughout the whole second circle it is monotonous, and the turn, according to my notion, is more a beak

than a rocker, because no assistance is received from the free foot. The other rockers Engelmann now skates, but in quite another way, proving by the inconsistency that there is a fault somewhere. Salchow skates the OF rocker like Engelmann,* but the other rockers much as I think the best way (Figs. 381-6). Since Hügel has seen Salchow, he skates rockers like Salchow. See foot-note, p. 191.

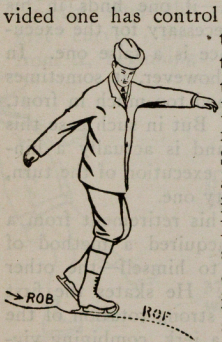



**381—ROB Rocker (Salchow).**

The fact that all the rockers except the OF are skated pretty nearly right seems to prove that the OF is the hardest. In my opinion this rocker is harder than the IF (4), and consequently the value attributed to it in the Program (3) wrong, especially when compared with the IF counter with the same value (3), which is much easier than the OF rocker. The IF counter in itself is not difficult, provided one has control of the inner edge; but there's the rub—the usual want of mastery over the inside edge. Although Engelmann, Salchow, and his imitator, Hügel, skate the OF rocker in the sameway, that does not prevent me from declaring and proving it to be wrong, because it does not meet the established requirements. It does not meet the requirements: 1, that




**382—ROB Rocker swing 1, behind**




**383—ROB Rocker, swing 3, at turn.**


**384—ROB Rocker, hard forward edge after turn with free foot in normal position, well behind.**

*Salchow carries his free foot in front instead of behind (Fig. 376). In the B Rockers Swing 2 is forward just before the turn. See p. 193.

all separate curves after turns must be skated as such, in the manner prescribed for such independent curves; 2, that turns must be skated with equal coöperation of body, skating foot, and free foot (this requirement is not met here, because the turn is effected by the action of the body and the skating foot only); 3, that turns should be as nearly as possible independent of previous swing (which is not the case here, for the more swing one takes the bigger one skates, and the easier it is to accomplish the turn in this style); 4, that turns must be skated clean (which does not happen here, for the actual turn is apt to be a jerk or a tear, and the print is often only a scraped place where the turn ought to be,—the print does not show at all, or shows only feebly, the trace of the spurious serpentine, and is so far, therefore, incorrect). See pp. 190 ff. and *New Skating*, p. 32.


**385—LIB Rocker, swing 1, behind. (Salchow.)**

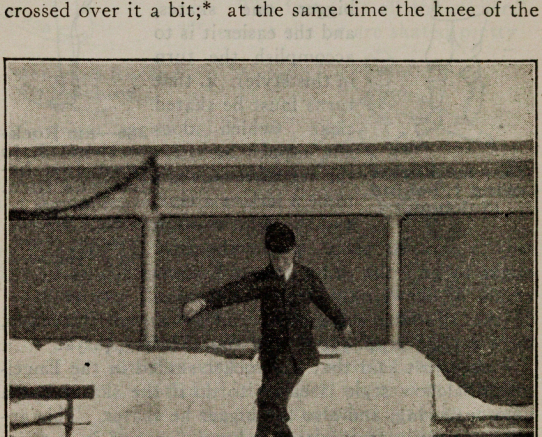

**386—RIB Rocker, swing 2, in front, just before the turn.** *(At the turn, swing 3, behind, puts the skater into normal position for* RIF, *p. 142.)*

I have just said that the rocker skated in the Engelmann-Salchow style is easier to do if the skater has a vigorous swing, and also the bigger he skates. This applies especially to this style; but in general it is easier to skate rockers big and at a pace, because you can more easily overcome the strong rotation of the body, and more easily conceal the false swing established. That's the reason why Salchow skates so big. He draws the second curve out very straight from the turn, at the same time stretches the free foot pretty wide from the starting foot, until he has overcome the false swing, which he conceals by stiffening up very straight. You can hear his vigorous action on the ice and see it also in the snow rolled up in his print. Therefore I repeat, the less audible the better: for if the rocker is skated right, after the turn the swing and the direction of the curve are in complete harmony, the print is scarcely visible, and the skater glides quite inaudibly on his edge.

## BRACKETS

Brackets are combinations of two curves of different edge, and changed front but (in ideal perfection) in the

same general direction, by means of two forced curves which in the turn meet at a point at which the change of edge is effected. The first curve, thus, ends in a forced curve (spurious one-edge serpentine), the second curve begins with one. It is clear, therefore, that a genuine change of edge does not occur before or after the point of a bracket—if it does, it is a fault, and it remains a fault whether the change is small or great. And the case is exactly the same with counters and rockers, to the execution of which the execution of brackets is quite analogous. Before the turns F to B, the free foot is swung in front of the skating foot and crossed over it a bit;* at the same time the knee of the



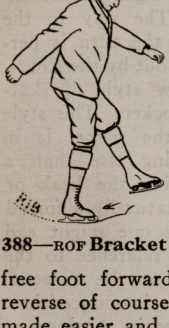
**387—RIB Bracket (Salchow). Swing 2 of free foot just before turn to ROF (not now in good form—p. 187)**

employed foot is bent and the upper body turned more and more into the correct position for the following curve. At this point the free foot is then swung back close to the skating foot and crossed over backwards a little. Meanwhile, by this movement, the skating leg with the skate is given forward pace, describes a forced curve, and straightens up at the knee. At the end of this movement the point of the turn is reached, and the

*Salchow in the OF bracket omits this movement (Figs. 388-9, 452). See the latest methods of skating brackets, p. 185 ff.

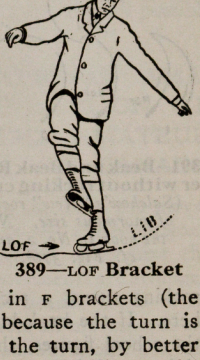
free foot swings forward close to the skating foot, which is now bent again a little at the knee. As the free foot begins to swing forward the turn is effected and the second half begun with the forced curve. Accordingly, we begin the new curve in normal position, with the free foot in front. (Cf. p. 186 ff. for present method.)

Not only on theoretical but on practical grounds, too, I have convinced myself that it is right to carry the



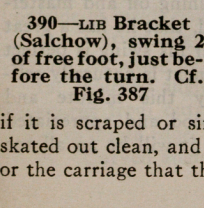

388—ROF Bracket

[Salchow skates the OF bracket (like OF rocker) without swing of the free foot. The turn is made solely by body rotation, and the free foot without assisting, is merely dropped over the skating leg, heel out, to "bear against the curve" again.]




389—LOF Bracket

free foot forward after the turn in F brackets (the reverse of course in B brackets) because the turn is made easier and surer; and after the turn, by better position of body and consequent better transition to the second curve, the planes of the swing and the curve can be brought easier into more perfect unity; and thereby the execution of combinations is facilitated, for each movement easily glides into the next, which therefore does not always have to be begun anew.



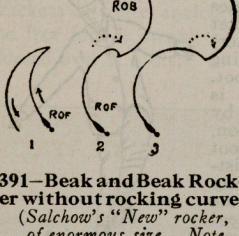

390—LIB Bracket (Salchow), swing 2 of free foot, just before the turn. Cf. Fig. 387

This method of execution, especially the movement of the free foot, is the same as in the above rocking turns, and is especially characteristic of the bracket turn as such, whether it is skated alone or in combination. The B brackets are skated in the way corresponding to that described for F rockers. (Fig. 390.) See p. 187.

In judging a bracket it is to be reckoned a much slighter fault if the point of the turn lies somewhat obliquely in the axis, than if it is scraped or simply jumped; for then it is not skated out clean, and usually one can see from the print or the carriage that the swing was not quite right.

## BEAK TURNS

The Beak Turns, which perhaps in contrast to the rocking turns we may better call the kick turns, are those allied turns which arise when, from a curve without any forced curve, therefore without glide or change of edge, a curve on the same edge (so far as such turns are now practical) follows with a change of front.




**391—Beak and Beak Rocker without rocking curve** (*Salchow's "New" rocker, of enormous size. Note the hook in No. 2, and cf. Fig. 376²*.)

Whether we skate this turn (as is yet the usual custom) like a beak (Fig. 391) or in the form of an eight makes no difference. The way to the execution of the turn is perhaps pointed out by the Engelmann-Salchow style of skating the OF rocker. This style of skating the rocker is in reality nothing else than a way of skating the beak or kick turn; naturally a forced curve, or, as one might call it in special reference to the rocking turns, a rocking curve, need not be expected here. If the beak-kick turns are to be introduced into the school figures, they must be skated in the form of eights and in accordance with the given established principles. The admission that rocking turns and jerk turns (*Ruckwendungen*) are different, individual, but allied turns, which must be kept apart, will be more general with further experience of the fact. (See p. 191.)

Above I have expressed my ideas on the proper execution of the elements of figure skating, as they prevail to-day, and the principles underlying them. I have investigated the different styles of skating, and I have always striven to skate turns of the same kind in the same way; and I have found that such systematic practice makes more trouble in the beginning, for free play cannot be given on every occasion to individual peculiarity and momentary feelings; but that if a man masters the simple circles in the above described manner and learns to skate the turns in their own proper ways, the subsequent work of polishing off and mastering the combinations is so lightened, that he has a great advantage, because the control over his swing is perfect and the glide from one step to the next is naturally self-generating and spontaneous—only this minute and exacting practice must be understood and appreciated by those who would criticise it, or it will be an all too thankless task.

I have convinced myself by practical experience that the turns skated in the above described manner can be learned only when there is the will to learn, the necessary attention, and sufficient industry. I have seen turns in this style learned, in principle at least, by not very gifted skaters in a few days; on the other hand I have had the experience of spending all my labor in vain. But the fault was attributable neither to me nor to the style, but to the indolence, lack of perseverance, and perhaps the no great intelligence of the skater in question. Such skaters to-day are still laboring in vain with all possible styles.

## PROGRAM OF THE NATIONAL AMATEUR SKATING ASSOCIATION OF THE U. S. A., AND THE AMATEUR SKATING ASSOCIATION OF CANADA

The object of this program is to set forth the movements of figure skating so as best to test the proficiency of skaters, and in an order that will economize the strength of the contestants. The movements are arranged under comprehensive, fundamental heads. It is to be understood that whenever practicable all movements are to be executed both forward and backward, on right foot and on left, and on inside and outside edges. (See p. 136.)

1. Outside edge roll forward.
2. Outside edge roll backward.
3. Inside edge roll forward.
4. Inside edge roll backward.
5. Figure eight on one foot forward, single and double circle.
6. Figure eight on one foot backward, single and double circle.
7. Cross roll forward in field and eights, single and double circle.
8. Cross roll backward in field and eights, single and double circle.
9. Change of edge roll forward, beginning on either outside or inside edge.
10. Change of edge roll backward, beginning on either outside or inside edge.
11. Curved angles—threes, single, double, chain, and flying, beginning on inside or outside edge.
12. Curved angles—rocking turns and counter rocking-turns from outside edge to outside edge, or inside edge to inside edge, forward and backward.
13. Curved angles—cross-cuts or anvils.

14. Grapevines.

15. Toe and Heel movements, embracing pivot circling, toe spins (pirouettes) and movements on both toes.

16. Single and double flat-foot spins, cross foot and two-foot whirls.

17. Loops and Ringlets on inside and outside edges, single and in combination.

If limited as to time the judges may select what is thought best.

This schedule is intended as a guide, as well to skaters as to judges, who should continually bear in mind that grace is a most desirable attribute to artistic skating.

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The rules of the National Amateur Skating Association are as follows:—

The officials of a figure-skating competition shall be three judges and one scorer.

The judging shall be done on a scale of points running from the number of contestants down to 0. Experience shows the following to be the most practical method of scoring: "The number to be given to the one standing first in any section shall be that of the number of contestants. Should there be two or more of equal merit, they should be marked the same number; and the one coming next below takes the number resulting from subtracting the number of competitors above him from the number entered. A total failure is marked zero." A fall does not necessarily constitute a failure.

At the conclusion of each figure each judge shall, without consultation with his associates, mark the number of points which he awards to each competitor. These reports shall then be compared, and in case of disagreement the majority shall decide. The scorer shall keep an accurate record of the points allowed to each contestant on each figure.

In deciding the relative merits of competitors, special attention will be given to grace and ease of position, accuracy in skating to place and ability to use both feet equally well.

The decision of the majority of the judges shall be final in regard to all questions of disqualifications, interpretations of the program and merits of the competitors. In case of a tie, the judges shall require the competitors so tied to skate five specialties each.

*Revision of 1902.*

On this revision, see p. 136; cf. p. 31. On p. 161 are the portraits of the winners under this schedule, except Irving Brokaw, '06, whose portrait is on p. 35.

"He hath changed his style."—SHAKESPEARE, *1 H*$^{6}$, 4, 1, 50.

W. F. DUFFY,
N. Y., 1904.

"Why, is not this a lamentable thing, grandsire, that we should be thus afflicted with these strange fashion-mongers, who stand so much on the new form, that they can not sit at ease on the old bench?"
—*Romeo and Juliet*, 2, 4, 34.

EDWARD W. BASSETT,
N. Y., 1907.

The "new form" of skating has naturally met a cold reception at the hands of the "old guard." (See p. 123.) But many of the older skaters had already resigned from

A. G. WILLIAMS,
Fair Haven, N. J., 1909.
"Well, may you see things well done there; (Minn.)
Lest our old robes sit easier than our new."
—*Macbeth*, 2, 4, 38.

DR. H. A. WHYTOCK,
Salt Lake City, Utah, 1913?
"It is a maxim, that those to whom everybody allows the second place have undoubted title to the first."
—SWIFT, *Dedication to Tale of a Tub*. (See next page.)

the National Association, even before the "new skating" appeared. See p. 31. The policy of the New York management of the N. A. S. A. was not such as to develop the best possibilities of general American Skating; and the falling off in popular interest has not been difficult to account for. (See *New Skating*, p. 49.) In 1907 the defunct N. A. S. A. was succeeded by the I. S. U. of America. It has held only one championship competition in the five years of its existence, which was won by Williams, at Cleveland, in 1909. Dr. Whytock, who learned figure skating from this Handbook, was second; and since he has just built himself a private artificial-ice rink, he will make a strong demand on Williams for the championship at Minneapolis or Syracuse, next February; for Bassett has become a professional, and Duffy has retired.

It is not surprising that loyal skaters who have endured the exactions of the American schedule should be prejudiced against big-curved skating that aims at grace rather than difficulty and at rhythmic harmony rather than acrobatic stunts in small circles on one foot. For a dozen years now, we have advocated the International Style not because it is foreign, but because it is better; and it is better not because every other nation accepts it, but because its movements, like the movements of a perfectly normal animal, display the maximum economy of effort in transforming will into action,—and are therefore graceful because most efficient.

"I should like to impress on those who are going to learn to skate in the International Style," writes Mrs. Greenhough Smith (English Champion, 1911), that all the positions they are taught to place themselves in are not merely poses, assumed for effect, and in order to look nice. Many beginners start with the idea that the holding of the arms and head in a certain position, turning out the toe of the unemployed foot, etc., are not essential to the correct performance of any figure. When told to pose themselves in this way, they become self-conscious, and object to making fools of themselves. This idea is quite erroneous, but it has aroused a great deal of prejudice in some quarters against International Skating. . . Every position assumed by expert International skaters has, however, a definite object, and is the position which long experience has proved to be the easiest, and that which is most conducive to the holding of a correct balance on any particular edge or turn. . . The reader should learn the correct positions from the beginning, so that when he reaches the stage when they are essential, they will have become easy and natural to him."

—*Winter Sports Review*, Sept. 1912, p. 245.

"Men's faults do seldom to themselves appear."
—SHAKESPEARE, *Lucrece*, 633.

## UP-TO-DATE FORM IN THE EXECUTION OF THE INTERNATIONAL SCHOOL FIGURES

"Make less thy body and more thy grace.
—SHAKESPEARE, 2 $H^4$, 5, 5, 56.

The simplification of the art (hinted at on page 123) due to the influence of Salchow, ten times World's Champion, is continuing in the skating of his successor,

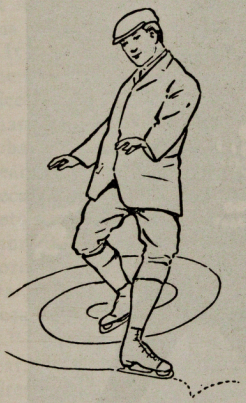
**396. Herr Fritz Kachler, Vienna, World's Champion, 1912**

"If possible, with grace;
If not, by any means get place."
—POPE, *Horace Ep.*, 1, 1, 102.

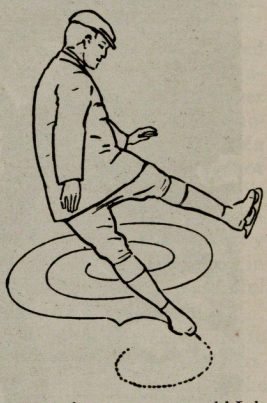
Fritz Kachler, of Vienna (Fig. 396) and of the other national champions for 1912: Rittberger of Germany (Fig. 464), Szende of Hungary, Sandahl of Sweden (also

Champion of Europe), Panin of Russia, Pigueron of France, and Cumming of England; also of the professionals, Meyer at St. Moritz, the Müllers at Boston, Held at Ottawa; and of the accomplished amateur, Irving Brokaw at New York (see page 35). By these expert skaters the Fuchs swing has been still further reduced in back threes, forward brackets and inside back brackets, inside rockers, and inside back counters; but Frl. Opika von Meray-Horvath, of Buda-Pest, World Champion for 1912 (Fig. 479), skates in Fuchs's style. The second curves of the Müllers' turns (without swing) are always in systematic (Fuchs) position.

"Manner is all in all, whate'er is writ."—COWPER, *Table Talk*, 260.



"Ease and speed in doing a thing do not give exactness of beauty.—PLUTARCH, *Life of Pericles*.



"What for a counter would I do but ℰ.—SHAKESPEARE, *As You Like It*, 2, 7, 63.

**397, 398. An American Outside Forward Counter**

During the last two years there has been a great awakening in New England, New York, Ottawa, and Montreal to the appreciation of the fact that the object of our skating is not chiefly the execution of difficult figures and picture designs (Figs. 357, 358, 504), heedless of form, but the attainment of an artistically beautiful performance on the ice, which by the grace and charm of its movements, may satisfy the æsthetic sense of both performers and spectators. Grace, to be sure, is more easily recognized in the general effect than analyzed into its component elements. "Grace is grace," says Shakespeare, "despite all controversy;" and the philosopher Schopenhauer, approving Winckelmann's very true and

suitable expression, "Grace is the proper relation of the acting person to the action," must have had our skating in mind when he defined grace as a "perfectly adequate expression of a moving person's intention, or act of will, in his movements and positions. Every movement, therefore, must be made and every position assumed in the easiest, most appropriate, and most convenient way; without anything superfluous in either movement or position—which would give the effect of purposeless or meaningless action or of unnatural posing; and without anything lacking in either—which would give the appearance of wooden stiffness. As its prime condition, therefore, grace presupposes a perfect proportion of all component parts—a symmetrical, harmonious form and figure; since only by means of these can the person in action demonstrate the perfect ease and obvious appropriateness of all his movements and positions." *The World as Will and Idea*, Book iii, § 45.

Of course, some are naturally more graceful than others. Consequently, no hard and fast rules for the position and movements of shoulders, arms, and legs can be given; a movement or position which will be graceful in one skater's action may be ugly or awkward in another's. And in the conscious efforts to get into the right positions, too many enthusiasts sometimes get into affected, unnatural poses which are the very opposite of the spontaneity and unconsciousness of true grace. In days not long gone by, a good deal of the Continental school-skating was wilfully posed. "One day in January, 1899," writes Salchow, "when I first came to Davos and saw Fellner and Gordan training in the distance, their posing with arms and legs and head, and their white gloves, struck me so comically that I could n't help laughing. Heaven be praised, this style is a thing of the past." Quite as much praise is due Salchow himself for "this consummation devoutly to be wished."

The great progress that skating has made here in the last two years is in the acceptance of the problem of good form as one no less worthy of solution than the problem of foot-work on the ice. Though primarily æsthetic, this problem of good form is fundamentally a physical problem; and its solution therefore is largely a matter of a little special muscular training. Strange to say, the special development necessary in this direction may be attained by simple exercises on the floor even better than on the ice! Both experts and beginners may thereby save valuable time when the ice comes to devote to the purely artistic elements of the sport.

"In life's small things be resolute and great
To keep thy muscle trained."
—James Russell Lowell, *Epigram.*

The best professional exponents of such a graceful physical art, for example, as the art of dancing, which has recently been revived on the stage in so many attrac-

Wm. H. Fuller, whose tour "Round the World on Skates," in 1865, was vividly described in *Harper's Magazine* for April, 1870, a most readable and entertaining bit of history.

tive forms, all testify that they produce the effects of lightness, sureness, and ease, by persistent short practice in exaggerated positions, far beyond the extreme actually demanded of them in artistic performance. May not amateur skaters, if they really wish to perfect themselves, take a lesson from this common professional experience; and make similar preparation "off the stage" before the "performance" begins?

The early American experts were equally adept on rollers or on blades. The absolute necessity of getting on to the toe or the heel, to turn at all, is excellent practice for acquiring the equally necessary shift of balance for turns on the ice; the impossibility of striking from the edge, however, complicates the action for ice-skaters, and necessitates special regulations for competitive tests on rollers. (See W. Stanton's illustrated exposition in the new *Encyclopedia of Sport.*) I am not recommending the reproduction of real movements on the ice; but, like the easy and graceful dancer, only advising anticipatory or supplementary muscular tonics that may expedite the acquisition of ease and grace as well as efficiency. Now, I have discovered that two or three movements (into four extreme positions), standardize *all* the movements necessary for the execution of all the International school figures. These movements, carried to the extreme, like the fancy-dancer's muscular tonics, are not in themselves graceful; but I am sure that experienced skaters, who have been baffled by some of the difficulties of the harder figures, will find most profitable, off the ice, regular short practice in those extreme positions, the momentary assumption of which, in rapid motion on the ice, alone renders the execution of so many figures possible in any form at all.

To try to acquire these momentary extreme positions, however, only on the ice, in the normal course of skating "for fun," is inevitably to waste, in vainly combating the technical difficulties, valuable time of an all too short season that ought to be spent enjoying the æsthetic refinements of the art. If you cannot get into the required position—*and a little more*—on the floor, you cannot quite get into the critical position for a turn or a change on the blade of your skate. Between-time exercise, on only two combined movements, is all that is necessary to anticipate the mechanical difficulties, and to clear the way for artistic accomplishment in good form—the prime virtue of all good sport.

These two movements are: (standing on the right foot —the same movements, reversed, apply to the left foot, and should be as faithfully practised as on the right):

Pos. I. Free-foot Behind

Pos. II. Free-foot in Front

**399, 400—FORWARD TWIST—Practice Movements**

"In his house he had a large looking-glass, before which he would go through his exercises."—PLUTARCH, *Life of Demosthenes.*

1. *Extreme forward twisting of waist and hip muscles aided by the (screw) rotation of arms and shoulders.* Position I. (See *Primer*, pp. 16, 17.)

2. *Extreme backward twisting of the same, aided by the (unscrew) rotation of arms and shoulders.* Position IV.

By extreme I mean to the limit of endurance short of strain. Do not force the muscles—a little at a time is better than too much at once. Be sure to carry the hands flexed a little upward and backward at the wrist—palms down, never up; free-foot, flexed almost, if not quite, straight, usually down, never toes up. These two movements develop the first special requirement of the New Skating—*strong rotary muscles.*

Pos. V. Turn from II to III

**403**—"Turn on the toe."
—*L. L. L.*, 5, 2, 114.

Simultaneously with these

Pos. III. Free-foot in Front

Pos. IV. Free-foot Behind

**401, 402—BACKWARD TWIST—Practice Movements**

"Perseverance is more prevailing than violence; and many things which cannot be overcome when they are together, yield themselves up when taken little by little."

—PLUTARCH, *Life of Sertorius.*

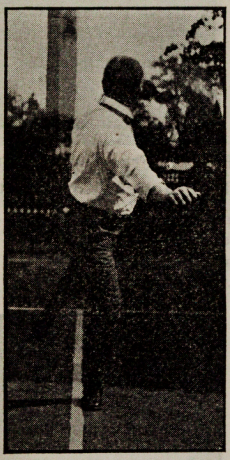
two movements you should combine two others, developing two other muscular activities peculiarly characteristic of the New Skating. In addition to twisting the shoulders, hips, and ankle into four extreme positions (which you can intensify by carrying the *free foot as far behind as possible*, with compensating forward rock of the body (Pos. I, IV), and also by carrying the *free foot as far in front as possible*, with compensating backward rock of the body (Pos. II, III), sink low and rise high on the standing knee in each extreme position, so as to develop thigh and calf muscles necessary for a *strong "springy" knee*—the second

Pos. VI. Turn from IV to I

**404**—"Took heel to do't."

—*Cymb.*, 5, 3, 67.

muscular requirement, indispensable for easy turns and changes of edge on the ice. The push or pull from the skate-edge just before and after a turn or change of edge, with the aid of this dip-rise-dip of the skating leg, is the greatest source of power within command of the skater; and consequently a stiff knee is one of his greatest handicaps. English skaters are even stiffer-kneed than American and Continental skaters (cf. Figs. 159, 477), but they are flatter-shouldered: i. e. they carry their shoulders more nearly in the plane of the skating foot, not at right angles to the line of progression, as American skaters do. (Cf. Fig. 162). See *Primer*, p. 14.



**405—Pos. IV[1]—Backward**

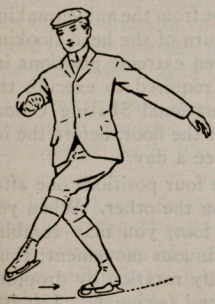
"Outside or inside."
—*K. J.*, 5, 2, 110.

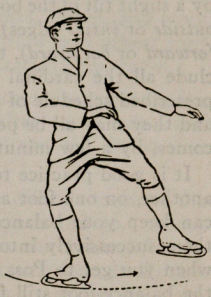
**406—Pos. IV[2]—Forward**

"And neither way inclines."
—*A. C.*, 3, 2, 50.

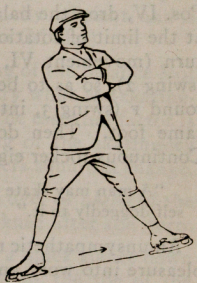
The third coöperative element requiring special training is therefore the most important of all, because the most difficult for American skaters to acquire. With the backward twist of the shoulders there should also go an equally *vigorous "spread-eagling" of the free leg*, not only at the *ankle*, but also at the *knee* and the *hip*. (Pos. IV). This is the key to the whole situation, if prosperity may be said to depend upon any one element. The temporary assumption of this apparently strained position is so necessary for the successful execution of most steps and all turns on the ice, that no pains should

be spared to attain the requisite flexibility, even tho' the "spread-eagle" as an independent two-foot figure, is not a very graceful acrobatic accomplishment. (Figs. 409, 410). Held on one foot, however, at great pace on the ice in large backward spirals (Figs. IV, IV$^1$, IV$^2$, 408, 425, 467), this approximate "spread-eagle" position





**407—Normal ROB Half-way Round 408—ROB Spiral**
Practice movements III, IV, in action on the ice.



**409—Both Feet on the Ice**
Before straightening the legs.

**410—The Spread-eagle**
Legs straightened.

not only makes an effective and therefore graceful figure, but offers the best possible practice for control of balance and edge. The acquisition of this control and the artistic use of it, rather than special strength or peculiar physical endowment, is the price of success. The fiction of "weak ankles" and of "not being built right" will disappear with a little intelligent appropriation of the results of recent experience. Of course, youth is the best time to acquire this muscular control quickly; but it is not generally appreciated how much may gradually be acquired or kept up even after middle age. No ordinary

exercise with which I am familiar, whether forced by labor or taken for fun, yields the "spread-eagle" as a by-product. Yet without a close approximation to the 'spread-eagle" position (Pos. IV[1], IV[2], the arms stretched for balance,) none of the turns on the ice and few of the transition steps can be skated easily.

Varied from the four positions illustrated above, only by a slight tilt of the body sidewise from the ankle (making *outside* or *inside* edges) or by a turn of the head (looking *forward* or *backward*), these sixteen extreme positions include all the cardinal positions required to execute the prescribed schedule of the International Skating Union; and they may all be perfected on the floor, before the ice comes, by a few minutes' practice a day.

It is good practice to take the four positions one after another, on one foot and then on the other. When you can keep your balance on one foot, you may combine them successively into one continuous movement; thus, when you get to Pos. II, intensify rotation by dropping the balance-foot still farther round (swing 1). Lift it a trifle with the turn (movement V, p. 168) on the toe from F to B (swing 2), so as to be able to drop it in front as you get round B (swing 3, into Pos. III). When you get to Pos. IV, drop the balance-foot close to the standing-foot at the limit of rotation (swing 1). Lift it a trifle at the turn (movement VI, p. 169) on the heel from B to F (swing 2), so as to be able to drop it behind as you get round F (swing 3, into Pos. I again), and repeat on the same foot. Then do the sequence on the other foot. Continuous rocker eights on one foot! See p. 190.

"A man may skate (write) at any time if he will set himself doggedly to it." —BOSWELL's *Johnson*, iv. 2, 1773.

An unsympathetic reader may think that this is turning pleasure into work and taking the poetry out of the art. Nothing is farther from my intention. To be sure, "No profit grows where there is no pleasure ta'en." (*Taming of the Shrew*, I, 1, 39); but my purpose is the very opposite—to put "poetry" in, by enabling all readers the better to imitate the positions in the illustrations and to profit by the supplementary hints in the text, to the end that their skating may the more quickly be more accurate, more artistic, and therefore more satisfying.

"There is nothing so easy but that it becomes difficult when you do it with reluctance."—TERENCE, *Heaut.* 805.

Before taking up the figures in detail, the reader may well familiarize himself with a few general principles, based on the most recent experience of the best experts.

# SUPPLEMENTARY HINTS ON THE EXECUTION OF THE SCHOOL FIGURES

## TEN GENERAL HINTS

For general rules, see our *Skating Primer*, p. 20 and the first *Separate Cards*. Review carefully the shape of each diagram and the official requirements, pp. 126 ff. The ends of the circles in the plain eights, threes, and loops should neither intersect nor fall short of each other; they should just touch, as in the new diagrams, pp. 127-8.

1. Don't try too hard. Being too tense prevents the skate from running. Especially after turns, relax and "let yourself go." (On "Swing," see the *Primer*, p. 24.)

2. Most skaters find it especially difficult to make the inside back "run" with sufficient pace and go. About half way through the circle, when the balance-foot is leading, pull it back close to the skating-foot, straighten the skating-leg with a gentle little snap, and at the same time bring the arms quickly to the side. When you get the knack, this simultaneous contraction will materially assist every inside back edge (Held). The old way of looking at the starting-point is equally efficient, and is the only way allowed in competitions (Müller).

3. In the change of edge, the swing of the balance-foot is so soft that it seems to be stationary while the skating-foot catches up and passes by it. The essential factor is the timely and efficient straightening of the skating-leg at the change. Don't kick. Shoulders square at change.

4. Before all turns, get the weight over or *ahead* of the skating-foot, and bend the skating-knee after the turn.

5. To facilitate placing turns, take a quick glance down just at the turn: on forward turns, at the toe of the balance-foot; on backward turns, at the heel of the balance-foot. In making big eights symmetrical, look across at the opposite turn just before doing the back turn.

6. On forward threes, approaching the turn, keep the balance-foot behind; on backward threes, pull it round in front with the turn. It is still good form to drop the balance-foot behind at the turn form IB to OF, as hitherto. See top p. 183.

7. In all the brackets, a peculiar little sway of the body, before the turn, puts you on a keen edge, which helps make clean prints. Since the shoulders are flat to the print, this movement is a kind of "Spread-eagle wave."

8. Approaching the turn of a F rocker, let the ankle "slump" into a very hard edge; take a quick glance at the turn, which you compel by the twist of the hips, and look over the balance-elbow as you force it round behind, to hold out the curve. Don't look over the *shoulder* until after the turn. Just before the turn, cross the balance-foot over the print, and leave it *in front* after you make the turn (solely by means of the skating-leg). See p. 191, and *Deutscher Wintersport*, Jan. 17, 1913.

9. Both before and after the turn, the balance-foot in the IF rocker may be kept in front; in the IB rocker, behind. But it is easier to let it pass by a little, just before the turn. So of all rocking-turns (Müller).

10. The Fuchs swings (reduced) are more often retained in the counters; but don't let the balance-shoulder come forward before the outside forward counter turn; begin the second curve wth right shoulder leading, as in every normal OB. (See, however, p. 188.)

## SPECIAL HINTS

### A—THE ELEMENTARY SCHOOL FIGURES

See diagrams, p. 127, newly redrawn to conform to the latest art. Though the distinctive characteristic of this skating is its system, it must not be inferred that there is any less opportunity for individuality. Cf. *New Skating*, p. 4, 32. Slight differences occur in the methods of execution of most experts. Fuchs, for example, applies his theory of *equal* coöperation of skating-leg, balance-leg, and body perhaps to an extreme, and at times gets in too much swing of the balance-foot. On the other hand, Salchow, Meyer, and their imitators, go to the other extreme perhaps in cutting out the swing, and, by skating too much with the body, execute the second curve of some of their turns in a wrong position, p. 188, p. 191. The tendency to reduce the motions as much as possible is surely commendable from the point of efficiency and therefore grace. Consequently those who do not begin the shoulder rotation in the OF and OB circles until halfway through (the Müllers) seem better to imitate than those who begin to rotate at once (Meyer, Panin). Back curves should always be begun with the free-foot *in front;* the balance-foot is carried *over* the print, rarely across. The methods advised here, if different from those advised in the *Primer*, are thought better adapted to maturer performers.

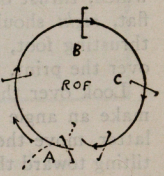
## PLAIN EIGHTS

**1. Outside Forward Eight** (1) *Practice movements* I *and* II, *p. 168*). Cf. p. 141. Study the illustrations

**411**—ROF **Start**—SALCHOW
"Straining upon the start."—*H.*[5], 3, 1, 32.

**412**—ROF **Start**—FUCHS
"The motion's good, indeed."—*T. S.*, 1, 2, 280.

carefully. A more detailed exposition in *Primer*, p. 26. Observe the start, Figs. 411 and 412, shoulders almost flat, *left* shoulder and arm behind.*




**413—Rotation of Shoulders,** ROF

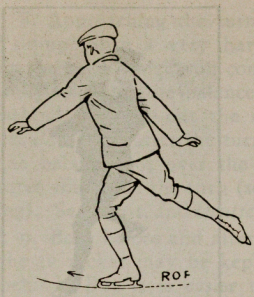
**414—Right Outside Forward**
NAT: W. NILES.

"Insinewed to this action, Acquitted by a true substantial form."—2 *H.*[4], 4, 1, 173.

Don't begin to rotate (screw round) the shoulders too early (as in Fig. 413) but keep the balance-foot behind and over the print as long as you can, so as to steer the print into a full circle. Figs. 414, 415. Cf. Figs. 429, 437, 455. (On the full-circle swing as contrasted with the spiral swing, see *Primer* p. 25).

Bend the skating-leg at the beginning, and stretch the balance-leg at the end. When the twist at the hips pulls the balance-leg round, ⅜–¾ through the circle, straighten up, rock back, and stretch the balance-leg round in front, with

*G. Müller (Boston *Arena*), like Salchow now, starts with right arm outstretched instead of bent like Fuchs's, and doesn't begin to rotate until half through the circle.




**415—ROF, Over Half Way**

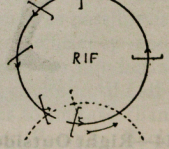

**416—ROF, Last Quarter**

slightly bent knee and toe *down and in* to catch a strong outside edge. Fig. 416.

Finish the first curve on a short inside edge; from which, thrust on to the second curve, shoulders almost flat, *right* shoulder and arm behind. Fig. 437. The thrusting foot, as on all forward curves, drops behind, over the print, "bearing against the curve."

Look over the skating-shoulder. Don't let the body make an angle at the hips or the neck. To avoid the latter, move the head around until it feels as if it were tilting toward the centre more than the rest of the body. This slight movement, which will keep the neck straight but not stiff, will materially help in rounding out the circle. (Held.)

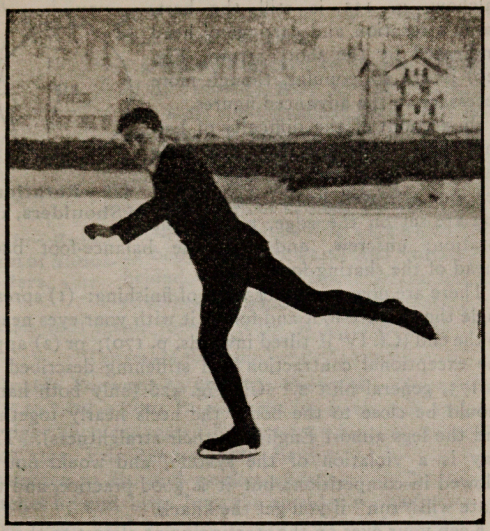
**2. Inside Forward Eight** (1) (*Practice movements* I *and* III). The principle of balance is just the opposite—*shoulder against balance-foot.* (See *Primer* p. 28). Balance-foot goes forward as balance-shoulder comes back; therefore, begin with forward rock of body on strongly bent knee, shoulders screwed forward ready to unscrew, and balance-foot stretched out behind and over the print, "bearing against the curve," ready to swing forward. My snap-shots of Salchow, p 142, aptly illustrate the sequence of the movements. Cf. Fig. 417. For more detailed exposition, see *Primer*, p. 28. Cf. Fig. 418, Rittberger on RIF; Fig. 478, Mrs. Syers on LIF.




**417—Rotation of Shoulders, RIF.**

At the end of the first circle, inside shoulder well down, turn the balance-foot well out so as to catch a strong inside edge at the beginning of the second circle.

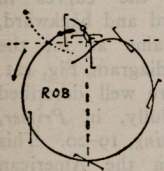
**3. Outside Back Eight** (1) (*Practice movements*



**418**—RIF **Spiral**—RITTBERGER

"As if that whatsoever god who leads him
Were slyly crept into his human powers
And gave him graceful posture."
—*Coriolanus*, 2, 1, 235.

III *and* IV). After the push-off, trail the thrusting foot behind, over the print; i.e. leave it in front of the skating-leg, the right shoulder leading.

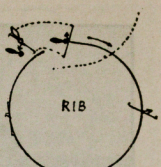



**419—Rotation of Shoulders,** ROB. *Panin, but not Muller.*

Don't unscrew the shoulders until half through the first circle (Cf. 419). This backward twist will pull the balance-foot round. Let it come with all its weight, about ½ through the circle (or after, if you can hold it); follow it round with the head, and spread-eagle it well back over the print. (See Figs. 361, Salchow; 408, 425, 486, Mrs. Syers). Bring the feet close together at the end of the circle, and strike off from a short inside edge. For more detailed exposition, see *Primer*, p. 29.

**4. Inside Back Eight** (2) (*Practice movements* II *and* IV). Most difficult to get up pace from rest so as to skate the first circle big enough. Therefore No. 4 counts 2. The method illustrated in my snap-shots of

Salchow, p. 135, is still the best. Panin's rotation and carriage of head (indicated by the short arrows, Fig. 420) is not so popular, though more necessary in the advanced figures.




**420—Rotation of Shoulders, RIB.**

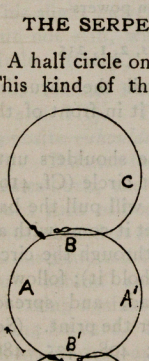
On account of the difficulty of balance, with free-foot in front, the circle has to be begun with the right shoulder and arm well back. As soon as you are set on the edge, reverse the rotation; unscrew, and pull the balance-foot back, ahead of the skating-foot.

There are now two other ways of finishing: (1) spread-eagle the balance-foot and follow it with your eyes nearly to the end (Cf. IV[1] if tilted inwards, p. 170); or (2) apply the exceptional contraction and stiffening described on p. 173, general hint 2. Cf. Fig. 426 (only both hands should be close to the body, the heels nearly together, and the legs almost English in their straightness). This way is a violation of the system, and would not be allowed in competition; but it is good practice, and the skate will "run" if you get the knack.

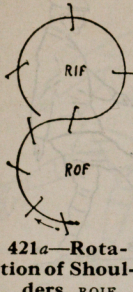
Keep your eyes on the starting point almost to the end of the circle.

## THE SERPENTINE (Change of Edge) EIGHT

A half circle on one edge and a full circle on the other. This kind of three-lobed eight is called a paragraph (misnamed, like bracket (p. 48) from resemblance to another symbol, §). The positions for the curves in combination, forward and backward, are exactly the same as for the curves apart. See diagram, Fig. 421. The movements are well described on p. 147; more fully, in *Primer*, pp. 32 ff, *New Skating*, 19–20. This change differs from the American change of edge in the much quieter movement of the balance-leg. (See p. 173, general hint 3). Don't let it stray far away; swing it as nearly over the print as possible. The body rotates on the skating-hip,—as the inner shoulder comes back, the balance-foot goes forward, and *vice versa*, with compensating




**421—Change of Edge Paragraph-Eight**



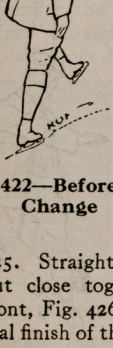

**421*a*—Rotation of Shoulders, ROIF**

rock of the body in the opposite direction. See Fig. 421*a*.

**Outside Forward to Inside Forward.** 5*a* (1) *First half*, **ROF** to **RIF**—At A, Fig. 421, start right shoulder back, with backward rock of body on deep bent knee to catch a sharp edge, balance-foot in front (Fig. 422); at B, skating-leg straightens and skating-foot catches up with the quiescent balance-foot (Fig. 423) which drops, as body rocks forward, and crosses over behind, *at the same time* that the left arm stretches forward and the skating-foot settles into inside forward edge at C (Fig. 424).

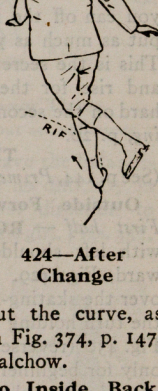
"The rest of the eight."—*R. J.*, 3, 1, 83.

**Inside Forward to Outside Forward.** *Second half*, **LIF** to **LOF**—$A^1$ to $B^1$ with similar back rock and pull of right shoulder, carry balance-foot forward as in Fig. 480, **RIOF**, Frl. Rendschmidt, Berlin; straighten at $B^1$; and as skating-foot catches up and bites into the outside edge, lean hard toward centre and press the balance-foot behind the print, $C^1$, to hold out the curve, as in Fig. 374, p. 147, Salchow.




**422—Before Change**

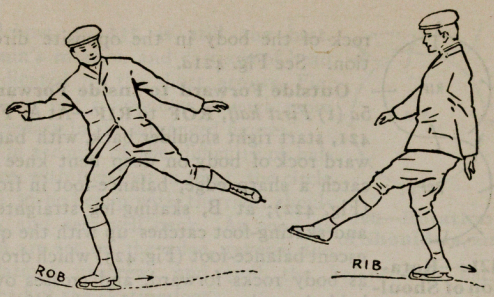

**423—At Change**




**424—After Change**

**Outside Back to Inside Back.** 6*a*. (2). *First half*—**ROB** to **RIB.** A–B, balance-foot well behind, Fig. 425. Straighten at B, feet passing rather more quickly, but close together, as always; B–C, balance-foot in front, Fig. 426, subsequently to be pulled back for normal finish of the inside back run (p. 177).

**Inside Back to Outside Back.** *Second half*—**LIB** to **LOB.** $A^1$ to $B^1$, balance-foot way behind and




**425**—ROIB, **Before Change** **426**—ROIB, **After Change**

across, skating-knee deeply bent (as in *6b*. Fig. 427, RIB); straighten at $B^1$ and see-saw balance-foot in front, as body sinks into the outside back curve, and hold it there (as in Fig. 428, ROB; one foot eight, or back loop,—rather more vigorous than a simple change) until the backward twist of the shoulders pulls it out, as in normal OB. See also Fig. 446, (ROB), and Cf. p. 195.

"*Don't kick.* Take as much weight as you can off the ice at the change, and put as much as you can into the bites. This is the secret of all the turns: dip, and rise for the turn, and 'sit down' hard on the second curve."—*New Skating*, p. 20.

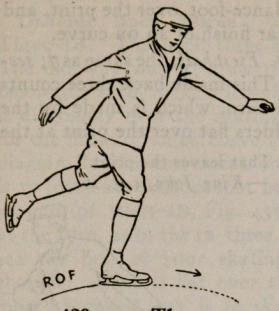

**428**—RIOB
**After Change**

### THREES

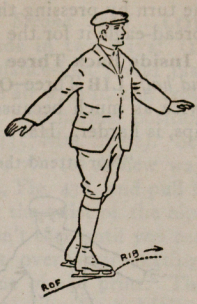
(See p. 144, *Primer*, p. 35, *New Sk.* 21-22).

**Outside Forward Three.** 7 (1). *First half* — **ROF** Three–**IB.** Begin with left shoulder and arm well forward, Fig. 429. Cf. 474. Get weight over the skating-foot at the turn. Make the turn holding back the left shoulder, Fig. 430 (reverse *before* turn necessary only for beginners; shoulder position for second curve held *through* all turns). The skating-foot now shoots under the body restores equilibrium, and increases the pace, Fig. 431. Sink hard on the second curve and prevent it from curling in by looking hard over the balance-shoulder, spread-eagling the balance-leg, and spreading the arms for balance, Fig. 432. (Cf. Practice step $IV^1$, p. 170).

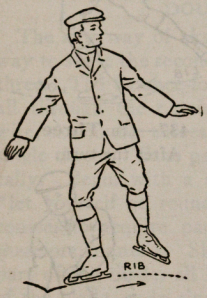

**427**—RIOB
**Before Change**



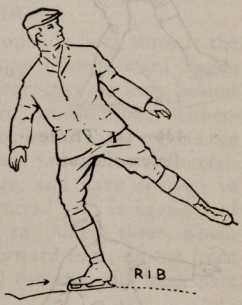

**429—ROF Three**
Left shoulder forward.




**430—ROF Three**
Left shoulder held back at turn.




**431—ROF Three**
Just after turn.




**432—ROF Three**
Holding out second curve.

*Second half*, **LOF** Three–**IB.** If you have the balance-leg spread-eagled enough, you will have no difficulty in beginning the LOF three in the proper direction to "place" the eight symmetrically. The little girl, Figs. 433, 434 will have difficulty. Why?

**433—ROF Three**
Before the turn.

**434—ROF Three**
After the turn.

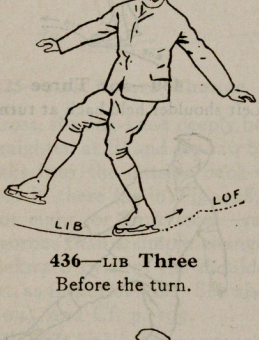
**435—LOB Three**
After the turn.

**Inside Forward Three** 9*a* (1). *First half*—**RIF** Three–**OB.** Note that the RIF curve for a three begins with the right shoulder leading instead of the left. Force

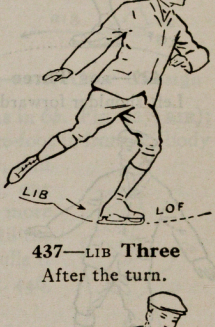
the turn by pressing the balance-foot over the print, and spread-eagle it for the regular finish of an OB curve.

**Inside Back Three** 8 (2). *First half*, the same as 7; *second half*, **LIB Three–OF.** This inside back three counts twice as much because the turn, which is made by the hips, is harder. Have shoulders flat over the print at the

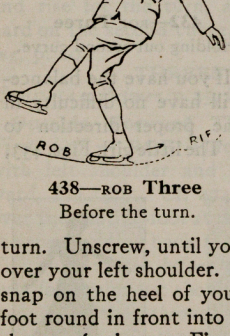
"Nor attend the foot That leaves the print."
—*King John*, 4, 3, 26.



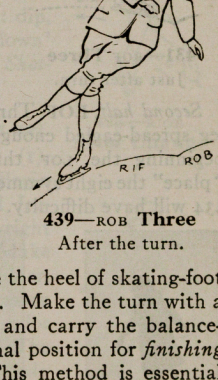

**436—LIB Three**
Before the turn.




**437—LIB Three**
After the turn.




**438—ROB Three**
Before the turn.




**439—ROB Three**
After the turn.

turn. Unscrew, until you can see the heel of skating-foot over your left shoulder. Fig. 436. Make the turn with a snap on the heel of your skate, and carry the balance-foot round in front into the normal position for *finishing* the LOF (as in ROF, Fig. 416). This method is essential for a successful three-change-three (p. 195); but for plain threes it is better to leave the balance-foot unchanged during the turn: and just after, give it a quarter turn, as you turn the knee over when the balance-leg drops softly inside the print, into normal position for *beginning* the LOF curve, Fig. 437. The left arm may be stretched.

**Outside Back Three** *9a. Second half,* **LOB Three–IB.** The back three is made in two ways: (1) The old way was to draw the balance-foot round just before the turn, make a loop in the air with it, and cross it diagonally over the skating-foot into normal position for the finish of an IF curve (Fig. 435, Mrs. Syers). See diagram of the movement on *Card* 7. (2) A new way is to leave the balance-foot behind, Fig. 438, and pull it around (*9b* **ROB–IB,** Fig. 439) by the twist of the hips at the turn, as in the IB three. Don't turn until you can see the heel of your skating-foot over your skating-shoulder, which is flat over the line of the print. The most approved way is to skate (1), like Herr Müller, *without the loop in the air.*

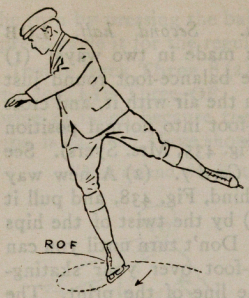
## DOUBLE THREES

The new way of skating the outside back three is the way to skate the second turn of the inside forward double three. The balance-foot, however, may be kept behind all through the outside forward double-three. Otherwise, the double threes are skated in the same way as the single threes. Take pains to place your turns symmetrically. Begin with a sharp edge, and have courage to "let yourself go round the corners." It is hardest, of course, to acquire pace in the IB double three, which therefore counts 2. Skate all forward turns on the front part of the blade, all backward turns on the back part of the blade, as in single turns.

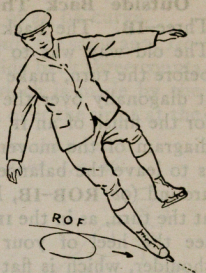
## LOOPS (See p. 145.)

Loops begin slowly on a sharp edge, with the shoulders in the position of threes, not of the simple curves; and, like back threes, require a good deal of hip action, in addition to increased rotation of the shoulders. The knack is, in outside loops, not to increase the rotation too soon; and not to let the balance-foot come into action until the turn is practically assured by the shoulder rotation alone; in inside loops, to force the loop by pressing the weight of the balance-leg and foot against the curve, and assisting with a supplementary rotation of the shoulders and stretching of the balance-foot. The knack is fugitive; and experts have to practice daily, or lose it. (See *Primer* p. 40 ff.; *New Skating* 23 ff. with illuminating photographs of Panin, Salchow, Hügel, and Meyer; and study the notes to *Cards* 11–13).

**14. Outside Forward Loop** (2), Fig. 474 (Salchow). "If the left shoulder is not carried far enough round in the direction of progression (Fig. 440, 474) the rotation will be uneven, and a cross-cut instead of a loop will

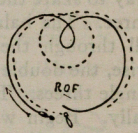



**440—In the Loop**



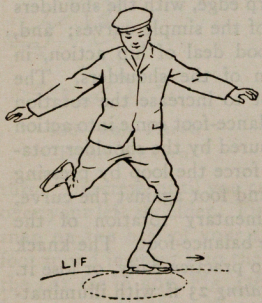

**442—Coming Out**

result."—*Salchow*. See p. 103. Fig. 440, going into the loop by body rotation; balance-foot lagging passively behind describing a loop in the air (as in all loops) Fig. 441. Two-thirds through the loop, the skating-leg straightens and the balance-foot becomes active, Fig. 442, rounding out the second curve. See Brokaw (1913), p. 54.

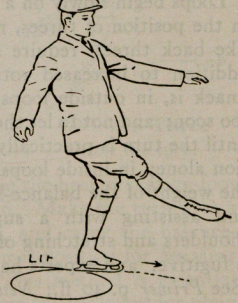



**441—Loop in the Air**

15. **Inside Forward Loop** (2). Begin with the body bent forward, right shoulder and arm leading, balance-foot outside the print "bearing against the curve." Fig. 443, quick supplementary rotation of the shoulders in the LIF loop. Fig. 444, skating-leg straight, balance-foot stretched forward, fairly high, and arms at side, to prevent second curve from curling in.




**443—Going In**




**444—Coming Out**

16. **Outside Back Loop** (2). Begin slowly so as to kill as much rotation as possible at the start and get a long first curve, with strong backward twist, free-foot in front. (Practice movement III, p. 169). Look over the left shoulder at skating heel. Fig. 445, going into the loop;


**445**—ROB **Loop**
Going in.


**447**—ROB **Loop**
Coming out.

Fig. 446, Salchow in the loop; Fig. 447, coming out; Fig. 425, skating out the second curve as big as the first.

**17. Inside Back Loop** (2). Balance-foot well over the print, skating-leg bent, on a keen edge. Fig. 448, Vinson (one of the best American skaters of loops) going into the RIB loop on the front part of the skate; Fig. 449, well out of the loop, the stretched balance-foot and arms already contracted, to "run out" the second inner back curve in erect pose.

Back loops, both outside and inside, are skated on the front part of the skate.

**446**—**In** ROB **Loop**—SALCHOW.

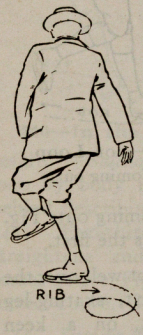
"Turn giddy, and be holp by backward turning."—*R. J.*, 1, 2, 48.

**BRACKETS** (See pp. 48, 70, 155 ff.)

See general hint 7, p. 173. The shoulders cannot be too flat to the print.

"Forward brackets are skated on the front part of the blade; back brackets, on the heel. *The sharper the edge, and the quicker the turn, the better the print.*"—Salchow.

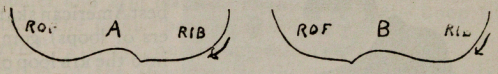
"O, you do not give spirit enough to your motion; you are too tardy, too heavy! O, it must be done like lightning."
—Ben Jonson, *Every Man in His Humor*, 4, 7, 12.




**448—RIB Loop**
Going in.

*E. g.*, Fig. 450, A, first edge not sharp enough, or body not inclined enough toward centre; B, inadequate shoulder-rotation; i. e., the balance-shoulder not drawn far enough back, and not pressed far enough forward again. The action of the hips is quite as important as the action of the shoulders in effecting the rapid turn.

**449—RIB Loop**
Coming out.




**450—Imperfect Bracket Prints**—Salchow

"Inclining to them both."—*W. T.*, 1, 2, 304.

18*a*. **Outside Forward Bracket** (3). *First half*, **ROF–IB.** Do not carry the balance-foot before the turn in front of the skating-foot as in Fig. 451 (Meyer), but

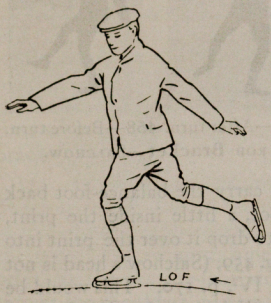
**453—ROF Bracket**
After the turn.

**452—LOF Bracket**
Without swing.

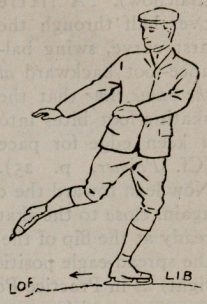
**451—ROF Bracket**
With swing.

approach the turn leaning back in a "spread-eagle wave." Fig. 452 LOF (Salchow). Keep left shoulder forward after the turn, balance-foot rather high across the print (Figs. 453, 388, and 389, p. 157), until well set on the inside back, and then finish in normal form.

18*a*. **Inside Back Bracket.** *Second half*, **LIB–OF.** Do not swing the balance-foot in front of the skating-foot before the turn as in Fig. 390, p. 157 (Salchow), but (in




**455**—LIB **Bracket**
After the turn.




**454**—LIB **Bracket**
Before the turn.

bracket-change-bracket, only, p. 195) leave it ahead, Fig. 454, and, with little change in the pose of the body, flip it across the print, heel out, in front for the finish of a LOF curve. (Cf. Fig. 444.) In simple brackets, drop it behind at the turn into normal position for the LOF *half through* the circle, Fig. 455, and then pull it round in front.

19*a*. **Inside Forward Bracket** (3). *First half*, **RIF–OB.** There is now no swing back of balance-foot before the turn, either outside (Salchow, *Card* 18) or inside the print (Meyer, *Card* 18, note). Make the turn with the balance-foot motionless, across the print, Fig. 456; after the turn, drop it across inside the print as in Fig. 457, but spread-eagle the knee more, as in Practice Step IV or IV¹, p. 170.


**456**—RIF **Bracket**
Before the turn.


**457**—RIF **Bracket**
After the turn.

**Outside Back Bracket.** *Second half*, 19*b*. **ROB–IF.** There is a little Fuchs swing in this bracket. The curve begins, of course, with the balance-foot in front, inside

the print, but with the rotation opposite to the normal OB, Fig. 458 (Salchow). A little over half through the first curve, swing balance-foot backward *at the same time* that the skating foot bites into a keen edge for pace (Cf. *Primer*, p. 25).

**459**—After turn. **458**—Before turn. ROB **Bracket**—SALCHOW.

Now lean toward the centre, carry the balance-foot back again, close to the skating-foot, a little inside the print, ready at the flip of the turn to drop it over the print into the spread-eagle position, Fig. 459, (Salchow's head is not right) as in Practice Position IV², p. 170. This would be the exact position on the ice if it were leaning forward on an inside edge.

"He was not inclined that way."—*M. M.*, 3, 2, 130.

**COUNTERS** (See pp. 47, 70, 99, 151 ff).

Counters, correctly named, because, like brackets, the rotation is opposite or counter to the rotation for threes (thus forcing the curve *before* the turn) might be made like the latest brackets, without the first Fuchs swing; but the second curve being on the same edge as the first, and having no false serpentine after the turn, seems to require more action of the balance-foot before the turn. The three swings, however, succeed each other so closely, that they are almost one composite movement in this time: —— — ——.

22*a*. **Outside Forward Counter** (3). *First half*, **ROF–OB.** When half through the first half-circle, carry the balance foot forward (swing 1); just before the turn, carry it back a little with slight counter shoulder rotation (swing 2), that it may drop in front of the skating-foot after the turn (swing 3), into normal position for OB, right shoulder leading, to be pulled out round for pace (swing 4) and spread-eagled to hold out the curve, Fig. 408 or Fig. 381. (Since pace is so hard to get in the second curve of a forward rocker, why shouldn't it be started in normal position with the free foot in front, like the second curve of this counter? Cf. Practice Movement III, and see p. 190). Too much swing is apt to produce a change of edge *before* the counter turn, and *after* the rocker; therefore, reduce swing to minimum.

Meyer is now striving, by keeping the left the leading shoulder from the start, to make the print of his forward

counter, like his forward rocker, without forced curve—like a beak, Fig. 391, p. 158. Müller omits swings 2, 3.

**Outside Backward Counter.** *Second half*, **LOB–OF** Swing 1, backward, a little tardy; swing 2, forward, short, light, and quick, just before the turn, close to skating-foot: and swing 3, backward, at the turn, close by the skating-foot, into position for LOF half through the curve, Fig. 455. The position of the feet before the turn is as in OB bracket p. 188; and after, as in IB bracket, Fig. 455.

23*a*. **Inside Forward Counter** (3). *First half*, **RIF–IB.** Swing 1, forward as the shoulders screw round forward counter to the curve; swing 2, backward, gently, before the turn; and swing 3, quietly forward and across the print, as the skating-foot sinks into the IB. The turn throws the shoulders into an ideal position for a vigorous inside back—not all screwed round as at the beginning of an IB from rest (p. 178), but unscrewed (Cf. Practice Movement III, on a strong inside backward inclination) so as to screw forward naturally (with forward rock of body and simultaneous backward swing of balance-foot) into an inside back circle of great pace and go. (Cf. *New Skating*, pp. 30, 31).


**461**—LIB **Counter**
After the turn.


**460**—LIB **Counter**
Before the turn.

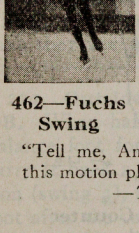
**Inside Back Counter.** *Second half*, **LIB–IF.** If the body is spread-eagled enough on bent skating-leg, Fig. 460, the balance-foot, passing by the skating-foot and close to it, just at the turn, may drop behind almost in one continuous movement, into normal position for LIF, Fig. 461. Again, the turn puts the shoulders into an ideal twisted position for a natural screw rotation (with backward rock of the body and simultaneous forward swing of balance-foot), into a powerful inside forward edge. This inside *forward* twist it is not difficult to get

from rest, p. 176. May not the skating of the future achieve from rest the same powerful inside *back* that comes off an inside forward counter?

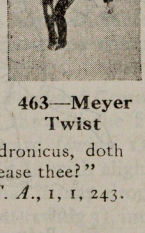
The balance-foot may be brought back close to the skating-foot before the turn (swing 1) carried forward a trifle at the turn (swing 2) as the skating-leg straightens, and then dropt behind (swing 3, Fig. 461) as the skating-leg sinks into the inside forward edge. (Swing 2 is thus, as often, only a little hitch in a continuous movement, made when the skating-leg is straightening and lightening the weight *at* the turn).

**ROCKERS** (See pp. 47, 70, 97, 151 ff).

The rotation necessary to effect a turn from a large outside forward half-circle to a large outside backward full-circle on the same foot, makes it so difficult to begin the OB curve according to the system (with the free-foot in front), that most skaters of to-day have given up trying. I cannot believe, however, that skaters are not soon forthcoming who can so stretch their muscles that just before the turn they can even swing the balance-foot round over in front and backward, (swing 1, Cf. Practice Movement II), not alongside like Fuchs, Fig. 462, (Cf. Fig. $375^2$ and $379^2$), lift it a trifle with the turn (swing 2) Fig. 403, and then (as in the change from IB to OB, and similarly in the counter turn from OF to OB, p. 188) drop it into normal position in front, (swing 3. Cf. Practice Movement III). It can then be swung around with such momentum (Practice Movement IV or $IV^1$) that the intensified pace will enable the skater not only to complete the circle but to put in a back rocker *on the same foot*, (Cf. Practice Movement VI, Fig. 404, into Position I), and complete another circle (Practice Movement II again), a continuous rocker eight! See p. 172. Just as the elementary serpentine (5, 6), three (26, 27), loop (30, 31), and bracket (32, 33) paragraph eights are skated as one foot eights in the advanced figures, so the rocker (20, 21) and counter (22, 23) paragraph eights should be skated in the advanced figures as one foot circular eights, with the turns



**462—Fuchs Swing**



**463—Meyer Twist**

"Tell me, Andronicus, doth this motion please thee?"
—*T. A.*, 1, 1, 243.

at the centre instead of on the circumference. I do not believe it all theory*, though on the fingers of two hands we can reckon all the skaters in the world to-day who can skate even the rocker-paragraph perfectly on each foot. With a running start, as in an American contest, or with a partner, almost any clever skater can skate single turns, and some cut attractive designs, regardless of form, Figs. 357–8; but to skate rocking turns to place in big eights, in good form, without a change of edge within a yard or two of the turn—that's the New Skating!

20*a*. (4) **Outside Forward Rocker** (See General Hint 8, p. 174). *First half*, **ROF–OB.** Strong screw twist of shoulders (Practice Movement II, p. 168). Carry balance-foot forward very close to skating-foot and round across in front. Twist vigorously the skating-hip, and

* Since writing the above, I have chanced upon the following confirmation of my suspicion that the dominating influence of Salchow in this direction, the last ten years, has not been altogether salutary. Mr. Ed. S. Hirst, an accredited I.S.U. judge, and a smooth, easy, even skater of the first rank, says: "The skaters in this class (European or World's Championship) can be counted on the fingers of one hand quite easily; and for the last nine or ten years one man, namely Salchow, has practically stood alone. One might say he is in a class by himself. It is nearly impossible to catch him in a bad or unnatural position, no matter what he is skating, whether in compulsory figures or free skating. In certain movements, probably, he is not so graceful as Hügel, Fuchs, and Bohatsch; but the only real exception to his excellence is his position after the turn in a forward outside rocker, when he keeps his unemployed leg in a sadly bent, unnatural position for the rest of the figure (Figs. 376, 466). Most of the other first-class skaters adopt the same position in this one figure, *but it is bad*. Salchow's mark on the ice is more of a beak than a rocker should be (cf. p. 158, 154-5). He makes indeed absolutely no change of edge, and gets a perfectly steady curve, *but his position after the rocker is not correct.* The mark of a rocker should be more like a bracket and not like a beak. *Fuchs's method and position are the right ones to adopt*, and his mark on the ice is more what it should be. I admit that with him there is more danger of getting a change of edge, but I have seen him, and also Bohatsch and Herz, make beautiful marks without the slightest change, and with quite *a correct and natural position*. With this one exception, Salchow is really not to be caught tripping, and his arms are always correct."—*Winter Sports Review*, Oct., 1911. See Dr. Winzer on four types of rocker prints, *Deutscher Wintersport*, Jan. 17, 1913.

Herr G. Müller (Boston Arena) skates this rocker without swing. He crosses the balance-foot over the print and holds it there while he executes the turn with the skating-foot, and therefore begins the back curve in proper (Fuchs) position *with the balance-foot in front*. The "forthcoming" skater (p. 190) has come forth!

**464**—ROF **Rocker**—RITTBERGER.

"All below is strength, and all above is grace.
—DRYDEN, *Absalom and Achitophel*, I, 27.

"Whate'er he did was done with so much ease,
In him alone 'twas natural to please."
—DRYDEN, *Epistle to Congreve*, 19.

let the ankle, not from weakness but from strength under perfect control, succumb to the weight and catch a strong edge. The turn is made by the skating-leg, independent of the hip just at the time and in the place where you would otherwise skate a change of edge (the twisted position at the turn, Fig. 463, Meyer, Fig. 464, Rittberger, Fig. 465, Salchow, is held only a few seconds). Lift the balance-foot and the corresponding arm, throw out the heel of the skating-foot as it flips the turn, and follow with the eyes the balance-arm elbow as you rotate it backwards. To hold out the curve, carry the head high, but swing the balance-foot loosely over the print (Cf. Fig. 466, 376, Salchow), and "relax," so as to let all your weight run the skate to the end of the circle. It is much the better way to start the second curve, as Fuchs and G. Müller

**466**—After the turn. **465**—Before the turn.

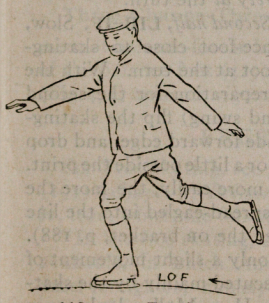
ROF **Rockers**—SALCHOW (See p. 191, note).

"Some defect in him
Did quarrel with the noblest grace he ow'd."—*T.*, 3, 1, 44.

"It is much easier to be critical than to be correct."
—DISRAELI, *Speech*, Jan. 24, 1860.

do, with the free-foot in front, *the way every back curve should be started.*

**Outside Back Rocker.** *Second half*, **LOB–OF.** Salchow says that "the outside back rocker is very well shown" by our snaps of him on p. 154. The little short forward swing 2 of the balance-foot which he put in with the quick "jump" of his shoulders at the turn, so as to be able to thrust it back (swing 3) when he caught the forward edge, he now generally omits, Fig. 467. The balance-shoulder shoots forward and the turn is flipped on the back part of the skate, just as the balance-foot is brought down close to the heel, and crossed over inside




**468**—LOB **Rocker**
After the turn.


**467**—LOB **Rocker**
Before the turn.

the print, Fig. 468, (Cf. Practice Movement I) so that you can see it over your left shoulder, skating-knee deeply bent.

21*a*. (4) **Inside Forward Rocker** (See General Hint 9, p. 174). *First half*, **RIF–IB.** "The inside rockers are skated chiefly by the balance-shoulder; the movements of the balance-foot are merely supplementary to the action as a whole." *Salchow*, 1907. His simplified way now is to skate the turn mainly by the action of the skating-

**470**—After the turn. **469**—Before the turn.

LIF **Rocker**—SALCHOW.

"His head over his shoulder turned."—*Hamlet*, 2, 1, 97.

foot, the balance-foot held in front (Fig. 469, 21*b*, **LIF**) before as well as after the turn, Fig. 470, and the set into the IB balance helped by looking hard over the skating-shoulder (Cf. Fig. 420, p. 178), and crossing balance-foot over the print. As in *all* turns, the shoulders are now moved *before* and *after*, but *rarely at* the turn.

**Inside Backward Rocker.** *Second half*, **LIB–IF.** Slow, unscrew rotation brings balance-foot close to skating-foot, weight ahead of skating-foot at the turn. With the body twisted way round in preparation for the second curve (without Salchow's second swing) flip the skating-foot on the heel into sharp inside forward edge, and drop the balance-foot toes out, over or a little outside the print. The second curve is held the more easily, the more the shoulders and balance-leg are spread-eagled into the line of the print (as in the IF after the OB bracket, p. 188). In this "new" rocker, there is only a slight movement of the balance-foot; the turn is executed mainly by the skating-foot. Just before the turn, Herr Müller looks over his left shoulder at the heel of his balance-foot, which is

a little ahead of the skating-foot. At the turn, the skating-foot darts ahead of the balance-foot, and the balance-foot simply spread-eagles into position for normal IF.

The balance-foot passes softly by the skating-foot, a little way, and close to it, before all rocking turns.

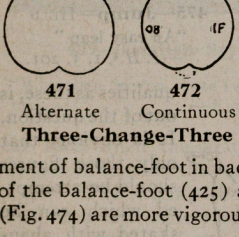
## B—ADVANCED FIGURES

### CHANGE-TURNS, TURN-CHANGE-TURNS

The advanced figures (p. 128) are combinations of the above turns, by means of the change of edge, into three-lobed and two-lobed eights, which need little further demonstration to skaters who have mastered the elementary figures.

**One Foot Eight.** The one-foot eight being an alternate-foot figure, not continuous, should be large: therefore, the knee-bending is stronger, and the cross-balance swing of the free-foot deeper after the change than in the single serpentine (p. 178 ff); but the shoulder action is just the same. See Fig. 428.

**Change-Three** (Paragraph Eight). When, however, the change leads up to a turn, then the shoulder action after the change is that required for the turn; e. g., after a simple change from RIF to OF, the left shoulder is held back (p. 179); but if a three or a loop is to come, the left shoulder goes forward immediately after the change, 474.




471 Alternate 472 Continuous

**Three-Change-Three**

**Three-Change-Three.** The same applies to the three-change-three, Cf. *New Skating*, p. 46. (For the American "Four Edges," see p. 48). Fig. 471 is the present standard of print to follow in all these figures. For movement of balance-foot in back three, see p. 182. The swing of the balance-foot (425) and the bite of the skating edge (Fig. 474) are more vigorous than in the elementary figures.

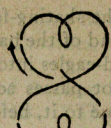
## FREE SKATING

For Free Skating, see p. 131; Brokaw's *Art of Skating* (1913), chap. vii; *Primer*, p. 60 ff; and *New Skating*, chap. iv, from which the following extract is taken:

"In the free skating, connecting elements now become available, in which American expert skaters generally excel foreigners; namely, spins (p. 105) single or double, on the flat of the skate or on the toe (pirouettes); cross-foot and two-foot whirls (p. 106); jumps, on two feet,

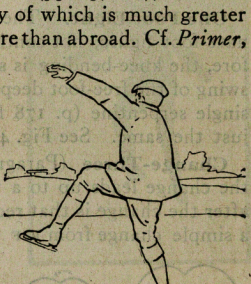
474—**Loop-Change-Loop**
SALCHOW

"His very action speaks
In every power that moves."
—*A. C.*, 3, 12, 35.



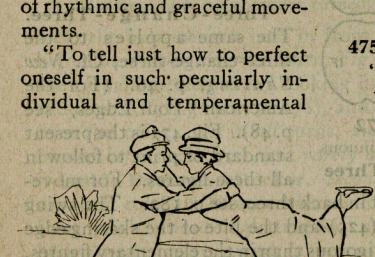
473
**Loop-Change-Loop**

as in the spread-eagle jump (Fig. 132), or on one foot, as in the flying turn (Figs. 475-6); heel and toe movements, including pivot circling (p. 108); and grape-vines (p. 84) and other two foot twists (pp. 85, 102), the variety of which is much greater here than abroad. Cf. *Primer*, p. 60. But—and here is the rub—our skaters have never been called upon to amalgamate their great variety of isolated figures into a harmonious coherent performance set to music, which should impress all who see it as an artistic unit of rhythmic and graceful movements.



475—**Jump**—HELD
"An easy leap."
—*I. H.*[4], 1, 3, 201.

"To tell just how to perfect oneself in such peculiarly individual and temperamental qualities as these, is out of the question. It is obvious that only those figures should be attempted which can be skated with abandon and perfect mastery of balance, swing, pace, and edge; only those which will produce a characteristic individual performance of liquid continuity."



476—**The Flying Mercury**
"Rise from the ground like feather'd Mercury."—*I H.*[4], 4, 1, 106.

¶ See, also, § E in Holletschek (1910[7]), with over a dozen pages of new free-skating and pair-skating programs.

## ARTISTIC SKATING FOR WOMEN

By Madge Syers (Mrs. Edgar Syers), London, the First I. S. U. Champion, and the Most Accomplished Woman Skater in Europe To-day

When I was a child, Skating for Women was almost unknown. Since then, with the introduction of artificial ice rinks and the opening of so many Alpine and other winter resorts, the art has gone forward with leaps and bounds. The English school was not well adapted for women, the jerk at starting and the sudden stiffening of the knee being most ungraceful. Fig. 477. It was in the

**477—English Style** (See *Primer*, p. 15).

"Why then do you skate (walk) as if you had swallowed a ramrod?" —Epictetus, Discourses, Chap. xxi.

year 1898 when the first International Championship was held in London that our eyes were opened. (See pp. 37, 41). The skating of the three competitors (Fuchs, Hügel, and Grenander) was a revelation; the lightness and grace of the performance and the apparent ease with which the most difficult figures (such as no English skater had then successfully attempted) were executed, indicated that we had much both to learn and to unlearn.

We have now in England several women able to hold their own in the Championship for Women, which was instituted by the International Skating Union in 1905. (Fig. 478, Mrs. Syers, the first winner of the Women's Championship). This Championship, like all other com-

**478—Left Inside Forward**—Mrs. Syers.

"She moves a goddess and she looks a queen."
—Pope's *Iliad*, iii, 208.

"*Incessu vera patinet* (pray excuse
The mongrel verb—'tis French Vergilian Latin);
I mean she glides like Venus—there's no Muse
Of Skating, or I'd manage to get that in!"
—Anon, *The Incognita at the Skating-Club*, 1893, in Syers's *Poetry of Skating* (1905), p. 75.

petitions held under the rules of the I.S.U., is divided into two parts, the compulsory figures and the free skating. In the practice for the compulsory figures the thoughtless repetition of a figure is useless; the mind must be brought to bear upon the work and to direct the skates. One sees many skaters entirely dependent upon their instructors; it is because they have never thought for themselves or understood a single step of their progress.

There are so many excellent books of instruction for the compulsory figures that it is needless here to give more than a few hints. Of all the qualifications necessary for the school figures steady perseverance is perhaps the most important. No matter how gifted, no skater has ever attained the highest ranks without hard work. (Fig.

**479—The Young Hungarian Skater, Frl. Opika von Meray-Horvath, of Budapest,** whose faithful practice according to the Fuchs system, has rewarded her with the World's Championship for 1912. See Frontispiece of *Primer.*

479.) The elements must be thoroughly mastered before attempting the more intricate figures. The school figures should be skated rather slowly, as is the custom of all the masters of the art, with edges firm and bold. Care should be taken not to make the figure too large; the usual size of an eight for women would be about twelve to fourteen feet.

It is in the free skating that we English skaters usually fail, probably owing to lack of opportunity for practice,

our rinks being both small and crowded; and perhaps also to a certain stiffness which is characteristic of us as a nation.

"Legs for necessity, not for flexure."—*T. C.*, 2, 3, 114.

"I hardly yet have learned to bend my limbs."
—*King John*, 4, 1, 165.

Free skating is rather an ordeal. It requires considerable strength, both physical and mental, to skate for four or five minutes on an empty rink, with judges ready to note the slightest failing. It is especially trying out of doors should there be a high wind or the ice be in bad condition.

Free skating, whenever possible, should be practised to music, a march or waltz for preference. Great help may be obtained if the time is well marked; for it gives to the programme rhythm and swing, two of the most important points in a successful whole. The novice is invariably impetuous, and scrambles from one figure to another in a breathless state of hurry, forgetting in her excitement position and carriage. The successful competitor, although skating fast, never appears to hurry; her positions are easy (Fig. 480) and varied; she never forgets that, however difficult her figures, they are comparatively worthless if the time is lost, thereby destroying at once the charm of her programme.

**480**—RIOF **Change**
Frl. Elsa Rendschmitt, Berlin, I. S. U. Champion, 1909.

It is natural that we should all wish to appear at our best on these occasions. Try, therefore, to look happy—as if you were enjoying it. Do not assume the pained expression one sees on the faces of so many beginners. A good example of a joyful performance is that of Fraulein Hübler of Munich. She dances through her programme with a most engaging gaiety, smiling on judges and spectators alike.

The most attractive items for a free skating programme are somewhat a matter of opinion, but certainly several dance steps should be included; they are not necessarily difficult and they add an air of lightness (Fig. 481), which is most desirable; moreover, they are restful to

**481 — Kreuzpolka** — Herr Dr. and Frau Winzer, Dresden, Champion Pair-Skaters of Germany, 1912. See diagram, Fig. 502.

"I do bend my knee with thine."—3H6, 2, 3, 33.

the performer who desires to introduce any difficult or tiring figures.

Many skaters find great difficulty in the run by which impetus is gained for spirals, etc., or to connect the

**482—Toe Spin—English**

"She rises on the toe."
—Cf. Shakespeare, *Troilus and Cressida*, 4, 5, 14.

**483—"The Salute"**

"Rise up, rise up, Xarifa!"
—J. G. Lockhart, *The Bridal of Andalla.*

figures. Long pushing strokes or pecking with the toe of the skate should be vigorously avoided. The necessary speed can be gained by six or eight short smart strokes, which must be noiseless, taken from the inside of the blade, and toes turned out slightly. See p. 212.

Jumps are not very attractive for a woman; her skirt is apt to become twisted and awkward, whereas in movements like a toe-spin the skirt flies in a graceful circular movement. Fig. 482, toe spin. Cf. the American (professional) style, Figs. 484, 485.

**484—American (Professional)**
"She can spin."
—*T. G.*, 3, 1, 316.

**485—Pirouette**
"Turned on the toe."
—*L. L. L.*, 5, 2, 114.

The programme should be divided into two or three sections in the mind of the performer. When grouped in this manner, the items so often forgotten in the excitement of the moment are more easily remembered. The division, however, must not be apparent to the onlookers. An appearance of continuity should above all be aimed at; one figure should merge almost imperceptibly into another. The exit should be carefully planned. A figure which leaves the skater in the middle of the rink, whence she must tamely walk off, destroys the effect of the programme. The figure should be original and striking,—one which conveys the skater to the side of the rink and, when possible, facing the judges.

It is well to have one or two items to spare; as the skater should never be at fault or stop for an instant until time is called. In all international competitions the minutes are called; and it often happens that a pro-

gramme which in practice is long enough to fill the required period will be found some seconds short in competition, probably owing to the skater's having started sooner or to the band's playing faster. It is then that the spare figures are required. They should be skated just before the exit spiral. Fig. 486. The skater must judge whether one or more are necessary to complete the requisite time.

**486**—ROB **Spiral** (Exit)—MRS. SYERS, Davos, 1903.

"So distinctly wrought
That one might almost say her body thought."
—DONNE, *Mistress Drury*.

"Example is always more efficacious than precept."
—*Rasselas*, XXX.

When possible, a young skater should attend a championship meeting. She will find it the greatest help. More can be learnt by carefully watching a fine exponent than can be gained in other ways; but, I repeat, the mind must be brought to bear upon the work. Try to find the reason for the different movements, for they all have a reason, and this constitutes the difference between a good and a medium skater; with the former, every position has an object; with the latter, it just happens so.

"There is occasions and causes why and wherefore in all things."—*H*$^5$, 5, 1, 3.

The important question of costume should be carefully considered. A skirt must always be an impediment, particularly when there is a wind; therefore, do not hamper yourself unnecessarily by a long or pleated skirt, but choose one short and rather narrow, of a fairly heavy material, cut to hang away from the figure, and weighted with a band of some close fur. Altho' many prefer the appearance of a full skirt, it should not be worn because it is so apt to get under the skate and cause an awkward fall; and it has a most tiresome habit of wrapping around the knees and binding them together. A loose warm blouse and fur toque should be preferred. Nothing should be worn which restricts the movements. No one will ever learn to skate who is tightly laced. This foolish habit is both dangerous to health and the cause of many bad falls. The waist must be free, so that the muscles have full play. Boots should be of soft calf, never of patent leather; they should be rather high and fit closely.

As to skates, all the best skaters abroad, and most of those in England use the Jackson Haines pattern, which has a rounded prow. The width of the blade is a bare quarter of an inch. This skate is far easier and quicker for dance steps and is less dangerous than a pointed skate. The best skates are always screwed to the boots; in Europe the detachable kind are never used by good skaters. (See *Primer*, pp. 10–12.)

Skating is an exercise fitted for both old and young. It may be taken as an exacting art or merely as a pleasant diversion; but for those who intend to practice for competitions, it has endless attractions. Its difficulties make it all the more interesting. There are always new fields to conquer. From the point of view of health, there are few if any exercises to compare with it; and it has the advantage of being equally fascinating when practised alone or in the delightful form of pair-skating. Figs. 487, 500.

MADGE SYERS.

"Skating (angling) may be said to be so like the mathematics that it can never be fully learnt."

—WALTON'S Preface to the *Compleat Angler*.

"Yet nevertheless, the game is good,
For he who wins at last
Must work and work to hold the ground
He conquered in the Past.
He still must woo, tho' he has won,
Nor slacken his endeavor,
For giving most, you *still* can give—
And give—and give—forever."

H. C. J., *An Old Skater to his Old Skates*, 1897.

—SYERS, *The Poetry of Skating* (1905), p. 80.

**PAIR-SKATING** See Brokaw (1913), Chaps. x, xi.

By pair-skating I mean, of course, hand-in-hand skating in the International style, which is not to be confounded with Combined Hand-in-Hand Figure Skating (as expounded in the English book of that name, London, Longmans, Green & Co., 1904), or with United Combined Skating (the revised system of calling which was published in the London *Field*, 19th March, 1910, and recently reissued in a neat little pamphlet, 1912). This kind of "pair-skating" is skated in the English style (cf. pp. 11, ff.), and therefore differs from the International style fundamentally,—both in purpose and in the means of attaining it. These differences are so radical that our Canadian friends are reminded that efforts to reconcile or combine the two styles of combined-skating will inevitably share the fate of all previous attempts to reconcile the two styles of single-skating. Each has its advantages and disadvantages; but the two systems are temperamentally and artistically irreconcilable, as will be evident from the following extract from the latest exposition of "United Combined," in *Winter Sports Review*, Sept., 1912, by A. J. Davidson, English Champion, 1912:

"Little effort is made to achieve a spectacular effect, the enjoyment of the skaters themselves being the sole aim in view. That enjoyment is gained from the perfectly harmonious motion of the whole set, and from the fascinating sense of speed, direction, and action controlled, of difficulties overcome and dangers avoided by the power of a common intention inspired by a chosen leader. . . The spectator's pleasure is but a by-product of the performance. This is at the root of the divergence between the English and the International styles, which have both been evolved to gain their own particular objects, and are the result of long experiment. Style, both in United and in Single Combined Skating, is, or should be, merely a means to an end. That end is, ultimately, to skate in combination with other skaters entirely unrehearsed sequences of figures, almost as unrehearsed as the sequences of strokes in a rally at racquets in lawn tennis, so that two or more skaters fortuitously thrown together may enjoy their sport without preparation of any sort; and not to skate a carefully planned and practiced programme of figures such as Pair or Single Skaters in the International style perform with the grace and skill that we all know and admire."

With a view to the encouragement and development of Combined Skating along the lines at present approved by the N. S. A. of Gt. Britain in the general style and pose

approved by the I. S. U., H. R. H. the Duke of Connaught has offered a Trophy to be skated for at least once in every two years, at Ottawa only, by Teams of four individuals, two ladies and two gentlemen, from any recognized Skating Club in Canada or elsewhere. The six compulsory figures for the first competition, Feb. 13 and 14,

**Nellie Dean and Callie Curtis**
Early American Pair-Skaters in the 60's.

1913, are: **1.** 5*b* (p. 127) (1); **2.** 22*a* (3); **3.** 26*b* (2); **4.** 28*a* (1); **5.** Forward—and forward Q out, and forward in (3); **6.** Twice-back—and forward centre-mohawk, back Q out—and forward in (4)—total, (14); to be skated without music. Each Four is also to skate five minutes

Free-Skating to music, in unison, but not necessarily to centre. Continental experience has been unfavorable to prescribed figures in combined skating competitions (see p. 208 ff).

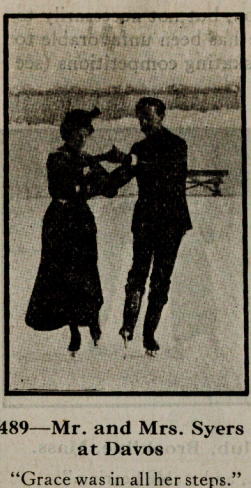
**487, 488—At the Country Club, Brookline, Mass.**

"With such a smooth, discreet, and stable bearing."
—*T. N.*, 4, 3, 19.

"Bless me! What a very nice
And comfortable trade is
This of capering on the ice
And skating with the ladies!"
—Skating Song, *Harper's Magazine*, Dec., 1861.

Our pair-skating is really combined free-skating. Consequently it can have no specially prescribed figures; and being original, is unhampered by rules and regulations. Few of its figures can be plotted in diagrams, because they give little suggestion of the coöperating movements; for the distinguishing characteristics of pair-skating, which make it the most delightful form of skating for the performers and the most popular with the general public —harmony, rhythm, precision, abandon, grace—cannot be put on paper. "The aim of pair-skating," a foreign champion has recently said, "is to present a symphony of motion of two persons on skates in such relation to each other that the very differences of their physical attributes produce in an æsthetic sense a compelling charm. That means, therefore, that the aim distinctly is not, as in the skating of prescribed figures, and even in the free skating of single performers, the display of 'stunts' of individual technical skill."

I distinctly remember the astonishment and admiration with which I saw for the first time the marvellous performance of the Vienna pair, Herr Euler and Frau v. Szabo, and the rather slower and more difficult pair-



**489—Mr. and Mrs. Syers at Davos**

"Grace was in all her steps."
—*Paradise Lost*, viii, 488.
"His very foot has music in't."
—W. J. MICKLE, *The Mariner's Wife*.

skating of Mr. and Mrs. Syers at Davos, Switzerland—the precision of their goings and comings, the rhythmic beat of their steps to perfect time, the pace, and the grace of it all. And I remember too that, brought up as I had been, to look upon the accurate print of a difficult figure as the criterion of good skating, I said (as Goodrich still says of Jackson Haines's skating, and as critics have said of the distinguished Münich pair, Herr Burger and Frl. Hübler, who have never been surpassed in this kind of technique): "But it's only easy things they are skating!" The traditions of our skating make it very difficult for even the most expert American skaters, until they try it, to realize the difference between skating easy (or difficult) figures, slowly, alone by themselves, and skating them in harmony with a partner at a good pace, with ease and grace of movement, accurately to music. It simply is a different kind of excellence, and is not to be estimated by the same old standards.

## THE JUDGING OF PAIR-SKATING

In fact, the introduction of the rocking turns and other difficult figures into victorious pair-skating programs by Mr. and Mrs. Syers in 1904 (when they outskated the hitherto victorious Vienna pair, who still clung, perhaps disproportionately, to the dance steps which the Viennese inherited from Jackson Haines), made possible such rapid development in the art, that the I.S.U. standards adopted in 1902 have proved themselves utterly inadequate to judge the pair-skating of to-day by. Whereas, each one of the sixty-nine school-figures has a value attributed to it varying in points from one to five (and the total marks in a competition sometimes run as high as two hundred and over); on the other hand, a five-minute pair-skating program, Fig. 499, seen by judges for the

first time, without repetition, must be analyzed as it flies, and given a total mark of only twelve points, divided as in the free-skating, "six for contents of program (difficulty and variety) and six for manner of performance (harmonious composition, sureness of control, carriage, and movement)." When several pairs, out of a large number of entries (as at the World's Competition in Manchester, England, 1912,—ten in all), are of almost equal excellence, what chance of a judgment free from impressionistic, patriotic, or other subjective influences, is likely to be rendered under such conditions, even if the judges are pair-skaters of artistic temperament, æsthetically trained eye, and critical judgment? It is physically, if not morally, impossible. They might, like intelligent spectators of artistic sympathies, whether expert skating-print critics or not, give a fair comparative judgment on (1) the total general effect of the performance, (2) the form of the individual skaters, (3) strength and firmness of their edges, (4) the precision and rhythm of their coöperation, and (5) the verve, snap, life, and go of their execution; but what time have they (without diagrams previously submitted by each contesting pair) to judge of the "harmonious composition," "variety," and "difficulty" of the figures, when they cannot see the prints; and if they could, are engrossed in observing more important elements? Besides, it is the very acme of the modern art to conceal from judges and spectators alike every premeditated

**490—Back Spiral, Shifting**
The Winzers at Davos.

"This is a most majestic vision, and Harmonious charmingly."
—*T.*, 4, 1, 118.

effort, so that difficulties which it may have taken pair-skaters months of practice to overcome, may present the appearance of ease,—the very quality which now, alas, according to the present regulations, "abuses them to damn them."

**491—Back Spiral, Parallel, Hands Loose**

The Winzers at Davos.

"Move still, still so, and own no other function."—*W. T.*, 4, 4, 142.

Many solutions have been offered —from Burger's (Münich) and Magnus's (Paris), recommending the giving of six points each to the "difficulty, variety, harmonious composition, sureness, carriage, and movement," of the regulation as it stands, and adding six more for "unity or harmony in coöperation," thirty-six in all,—to Dr. Winzer's (Dresden; Berlin Skating Club): "Whoever will enjoy the bliss of skating, especially pair-skating, to the full, will indulge in it on his own account, for the pure pleasure of himself and others, not in competition. . . . The amateur pair-skater will do well to turn his back on the whole competition business as soon as he can, and devote himself without constraint and without prescription, in perfect freedom, to skating for pleasure. Only so practised can ice-skating be rightly called the most glorious and graceful of sports."

This has hitherto been the spirit of our best pair-skating, which, at the Back Bay (outdoor) Skating Club, Boston, Country Club, Brookline, Conservatory Lake, Central Park, Tuxedo, and other suburban clubs, has made great strides during this same ten years. The pioneers have been Mr. George Atkinson, Jr., President of the Boston Skating Club, and Mr. Charles M. Rotch and his sisters, Miss Edith Eliot Rotch and Mrs. Channing Frothingham. Recently the brilliant exhibitions of Mr. and Mrs. Irving Brokaw of New York and of Mrs. Harold Baker and Herr Schmitt at the Boston Arena, and a friendly interchange of visits between the Boston Club and the Minto Club of Ottawa and the Earl

**492—A Combined Four, International Style**

"Making their style admired everywhere."—Cf. *Sonnet*, 84.

Grey Club of Montreal, have aroused still keener interest, which can not fail to increase under the professional instruction at the Arena of the best pair-skaters in the world, Herr George and Frl. Elsbeth Müller, late of the Eispalast, Berlin, Germany.

**493—A Combined Eight, International Style**

"Here's eight that must take hands."
—*A. Y.*, 5, 4, 135.

"Round and round, like a dance of snow."
—Browning, *Women and Roses*.

Thanks to Mr. Atkinson's persistent devotion to combined skating for many years, the abundant material for good combined skaters in and around Boston is most encouraging. He has demonstrated the practicability of combined fours (Fig. 492) and even eights (Fig. 493) in the International Style. Although group-skating has been in the I.S.U. schedule since 1902, no competition in it has as yet taken place; but at Ottawa, next

February, the first competition in International Fours for the new cup offered by the Duke of Connaught, will be held under the auspices of the Minto Club. The effect of competitions and class-tests in stimulating and concentrating interest and effort is like the effect of examinations in school and college—good, if they are not abused. Unless, however, the conditions can be made such as to assure the escape from such results as have attended recent skating competitions in Europe, the beneficial effects of this friendly competition may be tempered. Fortunately, Americans and Canadians do not take the decisions of not infallible judges quite so seriously as the Teutonic temperament. See p. 221, for uniform class tests, based on the I.S.U. program, and therefore standard the world over.

Though the general American and Continental skating critic, whose inevitable measuring stick is the print on the ice, may still think that the skating of such pairs as Mr. and Mrs. Johnson (London), the present champions (1912—see p. 36), the Bryns of Christiania, the Jakobssons of Helsingfors, and the Winzers of Dresden (champions of Germany 1912) is made up largely of "easy" figures, many of our skaters are undoubtedly deterred fron taking up pair-skating by its difficulty—a difficulty, however, according to Mr. and Mrs. Syers, more apparent than real; for many figures are easier to skate with a partner than alone. (For some of these, see p. 113; cf. also p. 65 ff. and the Continental Skater's "Bible," Holletschek's *Kunstfertigkeit im Eislaufen* pp. 203, ff., for methods of holding hands and for some of the simpler figures, more fully illustrated in the *Primer*, p. 44 ff.). See Burger's chapter in Brokaw (1913), pp. 132, ff.

## THE INITIAL RUN FOR PACE

"Now bid me run, And I will strive with things impossible."
—*J. C.*, 2, 1, 325.

One of the most important points of the new pair-skating is the initial run for pace, which requires much practice to acquire (see p. 201). The vigorous runs of Lady Evelyn Grey and Mr. Haycock, of the Minto Club, on the teeth of their round-toed skates, were most effective; but they lacked the lightness, quietness, and charm of the dainty runs on the flat of the skate that added such characteristic distinction to the skating of the Vienna and the Münich pairs. This run is important for æsthetic as well as practical reasons; the keynote of the performance is struck with it—both the form and the pace of the pair are foreshadowed in the manner in which the initial number of the program is executed.

"By well-balanced form we shall proceed."
—*M. M.*, 4, 3, 101.

**494—Big Vigorous Forward and Back Spiral**
Herr Dr. and Frau Winzer, at Davos
"In circling poise, swift as the winds along."—THOMPSON'S *Winter*.

**495—Waltzing, Hand-in-Hand** (Montreal)
"Hand in hand with fairy grace."—*M. N. D.*, 5, 1, 406.

A modern pair-skating program is made up largely of four kinds of figures, usually beginning with the first kind:

1. *Big Spirals*—varied sometimes by changes of edge and turns—but skated from one (running) start. Figs. 494, 490, 491, etc.

2. *Dance Steps*—round dances, marches, waltzes, two-steps, mazurkas, etc. Figs. 495, 481.

3. *Hand-in-hand Figures*, in which partners skate the same figures, usually on the same edge, foot, and direction; but whether one is going backward while the other is going forward, or one is on the outside edge while the other is on the inside, they are going in the same general direction, and are on the same side of the central line at the same time. Figs. 496, 498.

**496—A Forward and Back Hand-in-Hand Spiral,**
At the Country Club, Brookline.
"How smooth and even they do bear themselves."—*H.*[5], 2, 2, 3.

4. *Separating Figures*, in which one partner is on one side of the central line, the other on the other, perhaps on opposite foot and edge, but doing the same part of a symmetrical figure at the same time. Fig. 497.

The fine art is to amalgamate a harmonious selection of these figures at a varying tempo, in a restful sequence and well disposed over the skating surface, into a rythmic program of fluid continuity. (See *New Skating*, p. 52). It is a different kind of difficulty from that of early American skating; but because it is different is no justification of the inference that the figures, so skated, are necessarily "easy."

The relation of pair-skating to a skater's character and

**497—Separating Figure.** Inside forward threes at the centre.

"Our separation so abides and flies
That thou, residing here, go'st yet with me,
And I, hence fleeing, here remain with thee."
—*A. C.*, 1, 3, 102.

artistic originality (as compared with the school-skating) is closer even than that of free-skating (cf. p. 135); and it would therefore be even more impertinent to suggest specific "ways and means" for such a peculiarly individual and original performance as pair-skating than it

**498—The Burger-Hübler Pivot**
(Cf. *Primer*, Title-page.)
"A fine, quaint, graceful, and excellent fashion."—*M. A.*, 3, 4, 22.

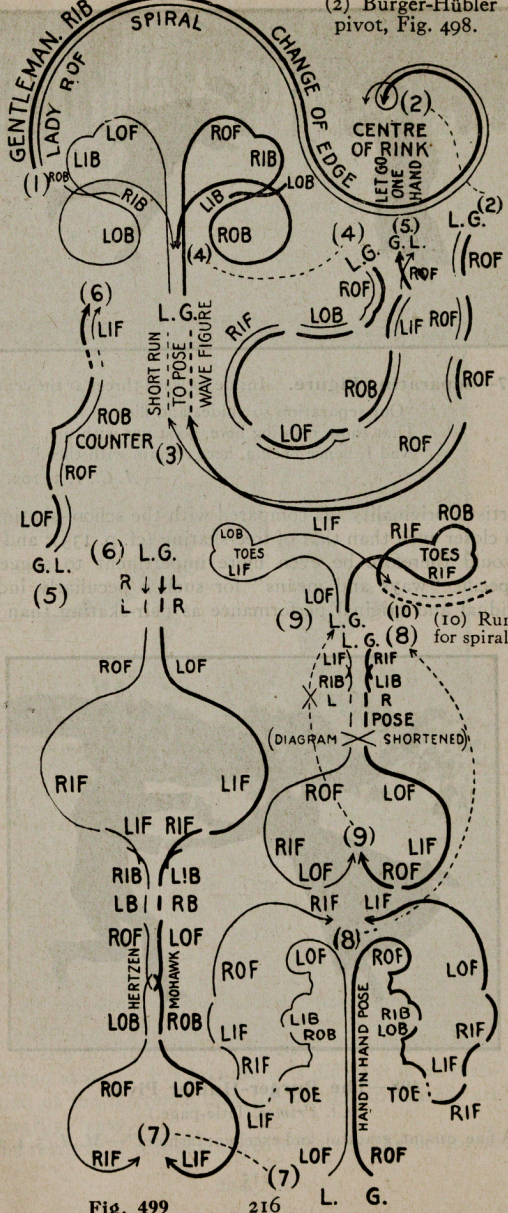

(2) Burger-Hübler pivot, Fig. 498.
GENTLEMAN RIB
SPIRAL
CHANGE OF EDGE
LADY R.OF
(1)
ROB
LOF
LIB
RIB
LOB
ROF
RIB
LIB
LOB
ROB
(4)
(2)
CENTRE OF RINK
LET GO ONE HAND
(2)
L.G.
ROF
(4)
L.G.
(5)
G.L.
ROF
(6)
LIF
L.G.
SHORT RUN TO POSE
WAVE FIGURE
RIF
LOB
LIF
ROF
ROB
ROF
ROB
COUNTER
(3)
ROF
LOF
LOF
ROF
LOB
TOES
LIF
LIF
ROB
RIF
TOES
RIF
LOF
(9)
L.G.
(10)
(10) Run for spiral
(6)
L.G.
R
L
L
R
(5)
G.L.
L.G.
(8)
LIF
RIF
RIB
LIB
L
R
POSE
(DIAGRAM
SHORTENED)
ROF
LOF
RIF
LIF
ROF
LOF
LIF
RIF
RIB
LIB
LB
RB
RIF
(9)
LIF
LOF
ROF
ROF
LOF
RIF
LIF
(8)
ROF
LOF
HERTZEN
MOHAWK
LOB
ROB
ROF
LOF
LIB
ROB
LIF
RIF
TOE
LIF
ROF
LOF
(7)
RIF
LIF
(7)
LOF
ROF
HAND IN HAND POSE
ROF
LOF
RIB
LOB
RIF
LIF
TOE
RIF
L. G.

Fig. 499

would be to suggest them for free-skating, (p. 195). (For detailed exposition and full illustration of waltzing, two-step, and the simpler pair-skating figures, see *Primer*, pp. 46 ff). Suffice it to call attention here to the numerous photographs of expert pair-skaters in action, and to the "dry bones" of one or two very successful programs on the ice. Fig. 499 is the diagram of part of the program skated so successfully the past two years at the Boston Arena. The movement on the ice is of course continuous for five minutes; the diagram is broken up, to be crowded into the space. The reader, by joining the diagram at the numerals, may follow the sequence of steps and the general direction of the movements, even if he gets an inadequate sense of proportion and harmony.

> "With centric and eccentric scribbled o'er,
> Cycle and epicycle, orb in orb."
> —*Paradise Lost*, viii, 83.

(1) *Run for Spiral*, ending in Burger-Hübler pivot, Fig. 498.

(2) *Four* OF *Steps*, the last a large half circle, changing sides and direction.

(3) *Short Run to Pose*, wave figure, forward three, Jackson Haines serpentine (*Primer*, p. 54), coming together, Echelon position (p. 65), right arm behind, for

(4) *Dance Step*, once-back and forward inside, ending facing up rink, gentleman crossing to lady's left.

(5) *Counter Figure*, first towards right of rink, second towards left; lady passes over on last LIF, facing down rink, hand-in-hand.

(6) Two preliminary strokes to *Change of Edge Figure*, gentleman on left, inside spread-eagle scratch stroke (*Primer*, p. 55) and back stroke, and forward Mohawk, separating into another change of edge, OIF, coming together again on ROF, facing up rink. Hold this pose

(7) until separation into *Spectacle Figure;* OF Spectacle, IF three, and OB Spectacle, and two toe points, and IF and IF and IF, and long OIF coming together facing down rink after another inside spread-eagle scratch stroke

(8) and back, and forward pose, hand-in-hand, separating into big OIF change,—coming together again on OF, facing up rink. Hold this pose

(9) until separation for *Change Three and Salute* on both toes (Fig. 483). After *salute*, change sides (as per diagram, which stops at this point) and, holding one hand, start run

(10) up rink for spiral. This changes three times and winds lady around into waltz position in center of rink.

(11) In *Waltz* (see *Primer*, p. 46) let go one hand for a little spiral (lady LOF, right hand behind back to take partner's free hand) and back to waltz position.

**500—The Victory Spiral**
"Natural graces that extinguished art."
—*I. H.*[6], 5, 3, 192.

(12) *Ten-step*, with variations (see *Primer*, p. 55), always with "4th step" in it; 1st time, plain; 2d, under arm; 3d, open out and back to back; 4th, under arm.

(13) Slow down for *Mazurka*, at end of which hold ROF.

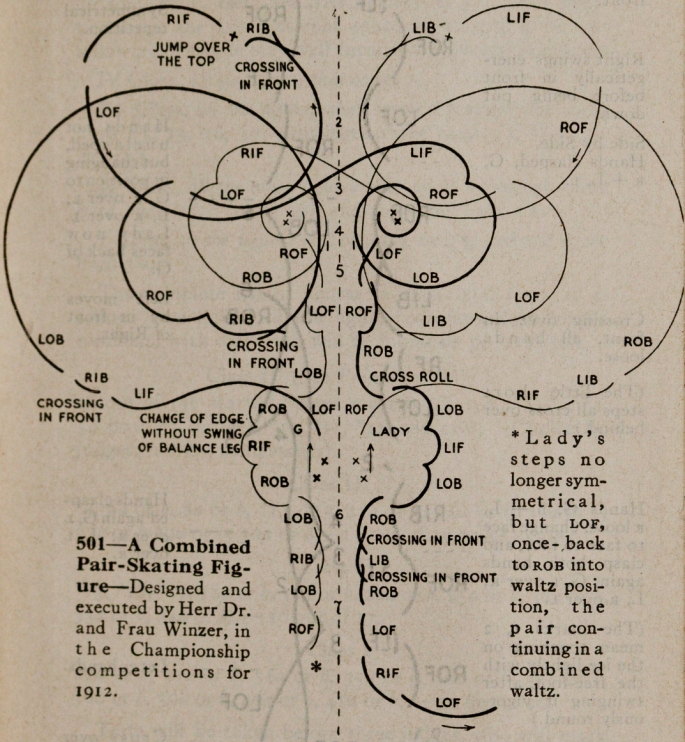
(14). Run for *Victory Spiral* (Fig. 500), gentleman RIF, lady LOF; lady swings backward to LIB, joining both hands, one up high. Change edge and raise the other hand. Fig. 496.

(15) Break, and finish backward, on toes (inside hands held high, and inside foot a little in front).

Fig. 501 represents the model of a well composed, thoroughly studied, and most efficacious combined pair-skating figure, as executed by Dr. and Mrs. Winzer at the World's Competition, in Manchester, England, February 17, 1912, and in the German Championship at Berlin, February 23, 1912, which they won. Of course, it should be seen skated; for the diagram opposite cannot give the right impression of the motion as it is executed by the two partners. If it takes a hundred trials before partners can reach meeting point 1 in good time and form, they must not be discouraged. Dr. Johnson's dictum in *Rasselas*, "Many things difficult to design prove easy to performance," hardly applies to pair-skating.

The two dances: Fig. 502 *Scotch National Dance*, repeating in a straight line, partners exchanging parts; and Fig. 503, *Machiche*, a circular dance going round counter-clock-wise, seem to be rather simple according to the diagrams on paper; but it took the inventors three winters of full training to perfect them. And most Americans smile

at pair-skating as "easy." (In the diagram, next page, Figs. 1–6 and 2–6 give the succession of the position of the feet of one partner, so that the same figures show the relative position of the feet at the same time. The gentleman's and the lady's parts are identical—the same feet and movements at the same time.)




**501—A Combined Pair-Skating Figure**—Designed and executed by Herr Dr. and Frau Winzer, in the Championship competitions for 1912.

*Lady's steps no longer symmetrical, but LOF, once back to ROB into waltz position, the pair continuing in a combined waltz.

This figure begins with two short powerful toe steps, hands clasped, Gentleman's R + Lady's L. Let go hands and separate, meeting on the axis at points 1–7: at 1 and 2, both pairs of hands clasped, G., R over L; L., L over R, crossing over behind, and pushing off again immediately; at 3, 4, without taking hold of hands; at 5, both pairs of hands clasped, G., R over L; L., L over R, crossing over in front; at 6, one pair of hands clasped G., L, + L. R; at 7, change of hands to G., R, L. L.

Hopping on tip-toe, Fig. 481.

Face to face, both hands clasped: G, R over L; L, L over R, crossing over in front.

Right swings energetically in front before being put down.

Side by Side. Hands clasped, G, R + L, L.

Crossing over in front, all hands loose.

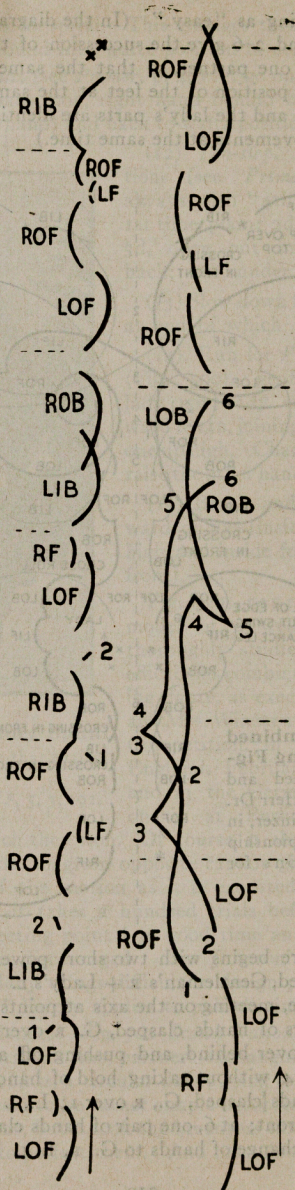
(The little short steps all cross over behind.)

Hands G, L + L, R loose, change face to face, and clasp both hands again: G, L over R; L, R over L.

(The marks 1, 2 mean touching on the ice lightly with the free-foot, after swinging it vigorously round.)

Hands G, L + L, R loose, change back to back and at the same moment clasp hands again, G, R over L; L, L over R.

G (left) L (right) face to face, hands clasped: G, L over R; L, R over L.




Let go hands.

Symmetrical repetition.

Hands not unclasped, but changing in position to G, R over L; L, R over L. Lady now faces back of G.

Left moves by in front of Right.

Hands clasped again G, L over R; L, L over R.

Let go hands.

Cross over behind.

Energetically cross over in front.

Cross over behind.

G face to back of Lady, hands clasped, G, L over R; L, L over R.

**502—Kreuzpolka 503—Machiche**

## CLASS TESTS

The program of the International Skating Union (p. 126) has been the standard so long, that it has been made the basis of four graded class tests by the Berlin Skating Club, which may well become, also, the standard class tests of the world. (For the International tests of the N. S. A. of Great Britain, (adopted at Ottawa), see p. 138; for some N. E. tests, see *New Skating*, p. 47). The selection from the International schedule according to the following principle may well furnish a universal standard:

IV Class, *all the figures that count 1;*

III Class, *all the figures that count 2* (except, for three hard 2's, 13, 16, 17, substitute three easy 3's, Nos. 23 27, 29.)

II Class, *all the other figures that count 3* (except three hard ones, 31, 35, and 36), and the three hard 2's.

I Class, *all the figures that count 4 and 5*, and the three hard 3's.

The complete list of figures in each test, then, is as follows (the names of the figures corresponding to the numbers, with diagrams, will be found on pp. 127, 128:

Class IV (See *Primer*, p. 68).

10 out of 13; starred figures must be skated. *1, *2, *3, 5*a* or *b*, *7, 9*a* or *b*, *10, *11, *12, 28*a* or *b*. (Choice by judges, not by contestants).

Class III

*4, 6*a* or *b*, 8*a* or *b*, *14, *15, 23*a* or *b*, 24*a* or *b*, 26*a* or *b*, 27*a* or *b* 29*a* or *b*, 30*a* or *b*,—11 out of 19 to be skated.

Class II

*13, *16, *17, 18*a* or *b*, 19*a* or *b*, 22*a* or *b*, 25*a* or *b*, 32*a* or *b*, 33*a* or *b*, 34*a* or *b*, — 10 out of 17.

Class I

20*a* or *b*, 21*a* or *b*, 31*a* or *b*, 35*a* or *b*, 36*a* or *b*, 37*a* or *b*, 38*a* or *b*, 39*a* or *b*, 40*a* or *b*, 41*a* or *b*, — 10 out of 20.

Tests will be taken before three judges, who will mark 0 to 6 for each figure. A test is not passed, if, on any figure, every judge gives less than 2½ marks. Fifty per cent. of marks is necessary to pass Class IV, and eighty per cent. the other classes.

The Skating Club of Boston has just adopted some novel tests, rendered exceptionally encouarging by the combination of intermediate (ribbon) tests with three class (medal) tests. The first class is not too hard for expert club members. All the I. S. U. figures are included, except the last three.

## SPECIAL FIGURES (see p. 132)

Here are some new Special Figures, Fig. 504, 1–14, which Dr. Winzer designed and skated before he gave up single skating for the more attractive form of pair-skating. Like all special figures, so dear to the American Skater (see p. 123) they are, as Dr. Winzer now writes, "mostly nothing but strange acrobatic tricks without any æsthetic value, in respect to the aspect of the motion, in which the fine art of skating is to be found. . . These tricky things demand continual training—and spoil the fine, artistic skating such as is necessary for good pair-skating, which also requires incessant training." Ameri-

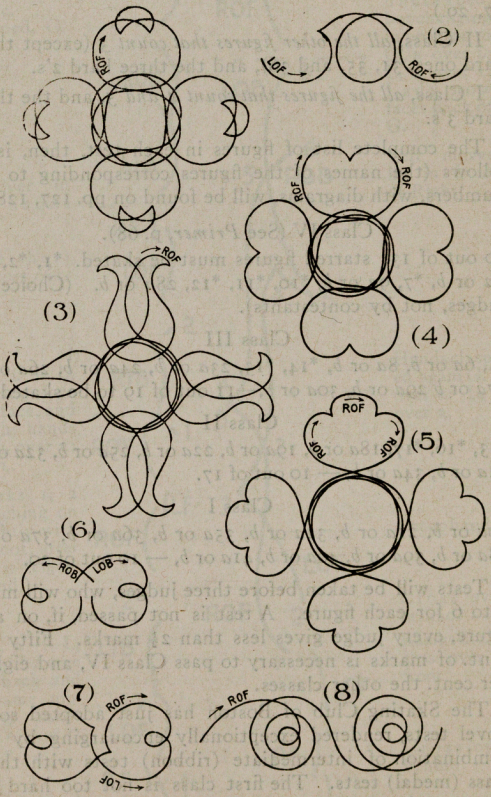



**Fig. 504—Special Figures, by**

can skaters who want *difficulty and nothing else* may here have their fill. For fuller description, see p. 55.

Fig. 504. Notes: No. 2. The rocker in this figure is executed with the balance leg in front all the way (as in the spectacles).

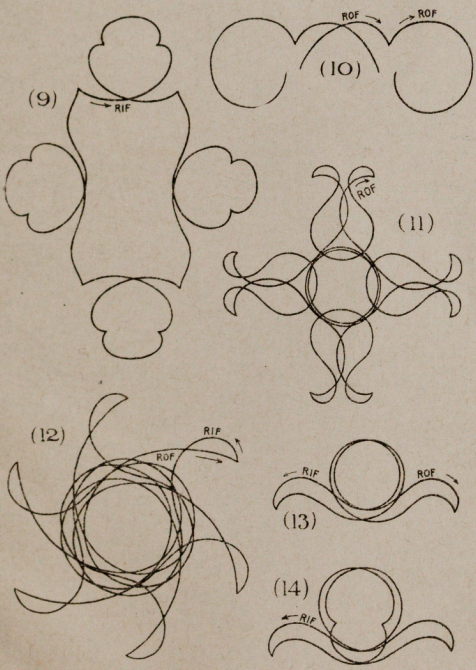
Nos. 4, 10. "The Mad Three"—*all forward;* also No. 5, "The Mad Double-Three—*no change in direction.*

No. 6. Curtis eight, with outside back loops, R and L alternately, crossing over *in front.*

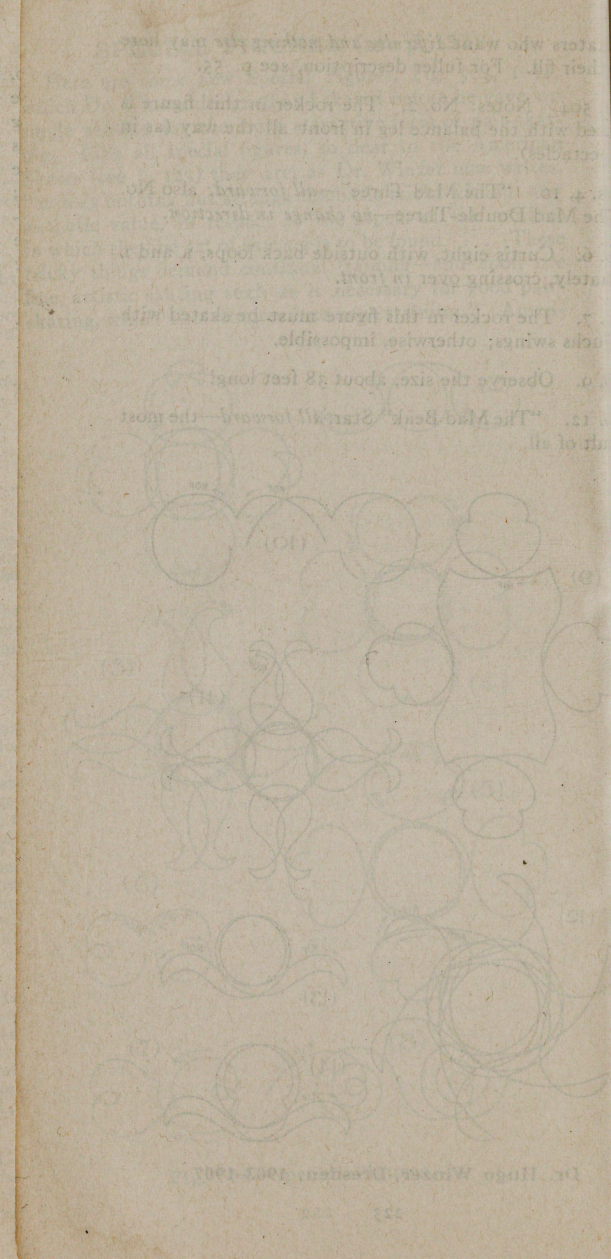
No. 7. The rocker in this figure must be skated with the Fuchs swings; otherwise, impossible.

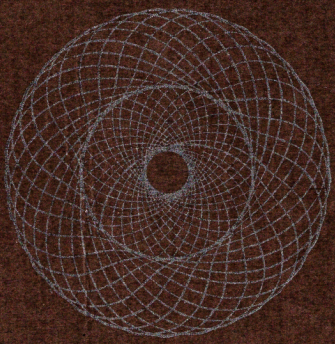
No. 9. Observe the size, about 38 feet long!

No. 12. "The Mad Beak" Star, *all forward*—the most difficult of all.




**Dr. Hugo Winzer, Dresden, 1903–1907**





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